Investigating the Affinity Between Drama/Theatre Education and Aretaic Pedagogy: A Phenomenographic Case Study of a Teacher Education Programme

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ABSTRACT

In synchronous educational discourse, teaching is predominantly perceived in terms of competences and scientific knowledge. In this thesis, I suggest an alternative understanding of teaching as an ethical, virtue-driven practice. This premise, while it is based on the idea of educating learners as persons, instead of simply teaching them knowledge and skills, postulates the practice of aretaic pedagogy. In drawing upon an Aristotelian view of virtue ethics and MacIntyre's theory of practice, this study investigates the potential contribution of two courses, *Drama Education* and *Theatre Education and Theatrical Play*, to the promotion of the student primary teachers' conception of teaching as aretaic pedagogy. Both courses are those I teach within the context of a teacher education programme at the University of Nicosia, Cyprus.

Two qualitative methodological traditions contributed to the design of this study: case study and phenomenography. The research participants were six student primary teachers who attended the courses. Data emanated from both narrative/text-based and audio-visual-based methods, over the course of one academic year. In attempting to satisfy the research paradigm of both methodologies, the schema of analysis that I adopted was constructed on open-coding strategies and categorical aggregation consistent with constant comparative analysis.

Findings indicate that the courses' ensemble-based artistic work is the poetic space, which enables participants to practice both personal and professional virtues. Their personal aretaic development can be defined by virtues originated by dialogue, the beautiful, the will and consciousness. A nexus of these virtues, such as joy, trust and friendship/love are embedded in their pedagogy of drama/theatre education, which fortify their communication, playfulness, vigilance and artistry.

PROLOGUE

Retrieving Pedagogical Issues, Initiating Research Questions

> The object of education is to teach us to love what is beautiful (Plato, Republic, 403c).

The Theoretical Field

Teaching as an ethical, virtue-driven practice is the leading pedagogical idea that drives this research study, through which it seeks to establish the theory that this notion is fundamental to understanding what good teaching is. In light of this perspective, this study wishes to explore what it might mean to think of good teaching not as a space of mastery of a complex knowledge base (Shulman, 1987), but rather as a space of practising virtues for both teacher and learners. This alternative paradigm of good teaching can be determined by the term *aretaic pedagogy*, which reflects a philosophical context that chimes primarily with Aristotelian virtue ethics – a tradition that also takes us back to Plato and Socrates. ‘Aretaic’, accordingly, originates from ‘the Greek term for excellence, arete’ (Steutel & Carr, 2005, p. 8).

Although these two models of teaching have a dissimilar theoretical background, making them invariably appear unconnected, this study will suggest that the former, in praxis, subsists in the latter. This connection is explicit while, for Shulman (1987), the effectiveness of teaching depends upon a large bank of pedagogical knowledge regarding *what and how to teach,* a premise that within the scope of aretaic pedagogy is interpreted by the practice of two Aristotelian intellectual virtues: epistêmê and technê. Unquestionably, both a teacher's scientific and technical knowledge are integral to good teaching, but beyond this, which we might ponder as a given, good teaching cannot be delimited solely by this kind of pedagogical competence.

Notwithstanding that Shulman's rationalistic theory of teaching plays a predominant role in contemporary educational discourse and policy, we might argue that it arouses a serious skepticism about its significance in terms of a humanistic teleology of teaching. Its biggest problem is that it disregards the ethical-social parameters of teaching within which, as Biesta (2014) contends, 'the relational dimensions of the event of subjectivity', or else of 'the event of "coming into presence"' (p. 143) can be emancipated. Teaching, according to Campbell (2008b), is 'one of the oldest expressions of human interaction and relationship' and, as such 'an interpersonal journey' which is 'far more nuanced and layered than what the teacher's mastery of curricula and pedagogical techniques can fully enable' (p. 357).

Aretaic pedagogy, contrary to a technical-rationalist approach to teaching, sets at the heart of education the development of learners as persons through the practice of both intellectual and ethical virtues (Sockett, 2012). Following Aristotelian ethics, the life of the virtues is what constitutes eudaimonia, the highest good of the good life. Therefore, in terms of a person-centred vision, teaching gives priority, as I suggest in this study, to the construction of an epistemological environment that promotes learning as: (1) an exploratory and explanatory journey, (2) a dialogical activity and (3) a counter to egocentrism. Within this epistemological approach, knowledge and virtue can be intrinsically reconciled (ibid.). This is achievable because the process of gaining knowledge becomes an empirical and interpersonal one, urging the learners to form a personal ecology of good/virtuous dispositions. As Aristotle's virtue epistemology teaches us, good dispositions can result from a systematic practice of virtuous acts that, in turn, are transformed into virtues (NE, 1103a31-1103b1, 1107a-1107a2).

In addition, the use of the concept of *practice*, enclosed in the central idea of this study, corroborates the theory that teaching holds an ethical-social character; due to this property, the teacher's ethical presence is a crucial presupposition. Practice, in accordance with MacIntyre's (1981) celebrated definition, is a social activity fastened upon cooperation and communal goals, while its excellence depends on the internal goods that its participants attain and systematically seek to evolve. As inferred by Higgins (2011), teaching is such a practice whose excellence emerges from the application of virtue ethics. Concerning the virtues that a teacher needs to practise, Sockett (2012) indicates three types: those of 'character, intellect, and care' (p. 51).

However, one reasonable question that this discussion must address is *what has given rise to a neglect of – or even an antipathy to – the idea of teaching as a virtue-driven practice, which prevails in the educational discourse?* Typically, the mistrust in this specific pedagogical idea, as Kristjánsson (2013) expounds, is based on misunderstandings and misinterpretations about the concept of virtue, which display it as: '*unclear*, *redundant, old-fashioned, religious, paternalistic, anti-democratic, conservative, individualistic, relative and situations dependent*' (p. 284, italics original).

In the main, as argued by Sandin in his *Rehabilitation of Virtue* (1992), the negative stance towards the notion of virtue emanates from 'Kohlberg's dismissal of the philosophy of virtue as an example of an underdeveloped moralism [that] is a grotesque distortion of the tradition of ethics' (p. 86). Kohlberg (1970), as a developmentalist working in the late 20th century, is well known for his theories of moral development, which assume that the pursuit of virtue, habit and ethos are unfeasible in a viable programme of moral education, but also fundamentally defective. The ‘essence of morality for Kohlberg’, as Hunter stresses in his *The Death of Character* (2000), is found ‘in the kinds of reasoning brought to bear on situations of tension and conflict – the way a person decides what to do when confronted by a moral dilemma’ (p. 85). Interestingly, this dominant thesis of Kohlberg’s equation of ethics with moral reasoning has been criticised by Carr (1991), giving the following explanation:

> To omit any reference to the virtues in our account of morality *in favour of* a theory of moral reasoning or to conceive some topic-neutral process of moral reasoning as offering a route to understanding morality alternative to one which makes reference to moral dispositions is simply incoherent (p. 167, italics original).

Under this climate of disbelief in the value of virtue, modern educational theory is mostly construed as an empirical science, with little attention paid to the promotion of virtues (Sockett, 2012). This observation, practically, can be ascertained within the articulation of the aims of education, which govern the constitution of educational policies, school curriculum and learners’ performance-based assessment system, for example. Added to these channels of educational trends are also the programmes of teacher education, which Campbell (2011) indicates should be the starting point for the cultivation of student teachers’ ‘[e]thical knowledge’, both as ‘personal and professional capacity’ (p. 82). Acknowledging, therefore, this nexus of educational limitations on the sustainability of aretaic pedagogy, this study attempts to show how this alternative approach to teaching may be made visible as a philosophical notion and, also, as an object of empirical inquiry.

The Applied Field

Teaching as an ethical, virtue-driven practice has been examined in this study within the context of two courses *Drama Education* and *Theatre Education and Theatrical Play* – both of which I teach in a teacher education programme at the University of Nicosia, Cyprus. From one perspective, the investigation of this central idea within drama/theatre education is surely not a new undertaking, since the field retains a long and powerful tradition of the promotion of virtues. Considering its history (Slade, 1954; Bolton, 1979, 1990; Heathcote, 1982), drama/theatre education is diachronically associated with the potentiality of 'personal growth and social transformation' (Neelands & Nelson, 2013, p. 21). As Edward Bond puts it, 'drama uses the same emotional and intellectual–psycho-physical–means by which, from birth onwards, and critically during childhood, each of us creates a "self"' (cited in Nicholson, 2009, p. xi).

Therefore, although existing studies in drama/theatre education do not generally make explicit use of the notion of virtue, they do however demonstrate not only the influence of the field on aretaic development, but also the epistemological conditions under which virtues can flourish. Beyond the work of Winston (1998) on the virtues within the narrative of traditional stories and the empirical studies undertaken by Wagner in *Building Moral Communities Through Educational Drama* (1999), there is a growing body of literature that highlights the fostering of a nexus of personal, interpersonal, dialogical, social, civic and poetic virtues. Indicatively, sympathy and empathy (Neelands & Nelson, 2013; Winston & Strand, 2013), cooperation, trust and laughter (Cahill, 2002; Nicholson, 2002; Winston, 2009), democratic virtues (Neelands, 2009a, 2009b), as well as creativity and artistry (Saxton & Miller, 2013; Winston, 2010, 2013) are some of the key virtues linked with the field.

Taking into account the irreducible interest in aretaic development within the space of drama/theatre education, the assumption that this study suggests an innovative prospect relies, consequently, upon two further factors. First, its primary purpose: *how the drama/theatre education courses might serve as scaffolds for fostering the student primary teachers' understanding of teaching as aretaic pedagogy*, denotes the potential contribution of the field to a third domain, apart from personal and social development, to that of professional development. Second, as will be evidenced in the literature review, there is no other study as yet that has explored this specific notion of pedagogy within drama/theatre education in the context of teacher education. Two relevant studies, *Training Teachers' Behaviour* (2002) by Henriette Coppens and *Teaching is Performing: An Alternative Model of Teacher Education* (1997) by Jennifer Whatman, although concentrating on the benefits of drama courses in preparing student teachers, nonetheless do so through theoretical lenses that differ from those used in this study.

Hence, given the above major aim, it is apparent that the central research question that this project seeks to explore is: *how do we educate student primary teachers to lead them to a familiarity with aretaic pedagogy.* This fundamental question is scrutinised through a set of more specific sub-questions, on the basis of the two qualitative methodological approaches, case study and phenomenography. In particular, by exploiting a rich gamut of narrative/text-based and audio-visual-based methods, this study examines the following four research sub-questions:

- What ecological conditions developed within the drama/theatre education courses could be seen to contribute to the promotion of teaching/a teacher's virtues?

- What are the kinds of virtues that might be developed in the framework of these courses?
- To what extent did the student primary teachers apply an aretaic pedagogy in their teaching practices of drama/theatre education?
- What kinds of learning experiences do student teachers describe as critical in shaping their perception of teaching as an ethical, virtue-driven practice (within the context of their teacher preparation programme)?

Personal Experience in Research Field

Teaching as an ethical, virtue-driven practice is a pedagogical proposal, intimately intertwined with both my professional experience as a teacher and as a postgraduate student. This suggests that its process of becoming chimes with Freire's (1998a) notion of the future as 'something constructed by people engaged together in life' (p. 72). The different educational settings in which I have taught and have been taught and, also, the challenges I had to confront in each case, enabled me to see good teaching in terms of two fundamental premises: the student's self to be amplified cognitively, emotionally and ethically and, second, the teacher's presence to establish a state of connectedness both to the mental and emotional context of the learning environment.

When I was first appointed at a rural school as the sole teacher of six classes with, in total, twenty-four pupils between the ages of 6-12, I initially believed that in order to manage the massive volume of my teaching task I would have to become a "bionic teacher"! Reality, however, taught me another way, that of strategic partnership. I gradually learnt how a classroom functions as a community where pupils themselves can perform the role of a second teacher. Practically speaking, teaching was operating as a space for the exercise of the virtues of collaboration, responsibility and autonomy.

Later on, at an inner city school, I learnt what teaching primarily means as an intellectual and technical practice. The conditions, which were conducive to the formation of this perception, were predominantly the application of a holistic approach to language learning in Class A (6-7 years old), along with the writing of the national curriculum of Natural Sciences for Class B (7-8 years old). Good teaching for me, at this point, was connected to the effectiveness of child-centred methods, which could lead pupils to experiential learning through exploration, play and pleasure. A key evaluation criterion of teaching was therefore the transfiguration of pupils' indifference to curiosity, which was apt to activate 'multiple areas of the brain, including memory storage' (Saxton & Miller, 2013, p. 113).

Subsequently, my transition from public primary education to private primary education was an important landmark in my conception of teaching. Working mainly with the pupils of Class F (11-12 years old), my teaching became mainly a dialogical practice. The emancipatory capacity of dialogue was robust enough 'to raise … [the pupils'] eyes beyond the immediate' and to help them 'learn more about themselves' and 'build an identity grounded in new self-images' (Day, 2004, p. 176). Nonetheless, the dialogic perspective of teaching was what I came to understand most deeply, both ontologically and epistemologically, during my Master studies in Drama and Theatre Education at the University of Warwick in 2005-2006.

In the context of Drama and Theatre Education, teaching is remodeled as a space of the self's consciousness. In workshops, the classroom obtained the sense of a laboratory (Neelands, 2009a), but not in the way I had been used to perceiving its operation, namely to be based on teamwork and investigation through materials. Instead, it leaned on the dynamics of the poetic expression of ideas and emotions, employing the body, metaphorical thought and space itself; these were in fact the primary tools towards the exploration of self and otherness. As a consequence, the pedagogy of drama and theatre education could be described as illustrative of the synergetic operation of four coefficients: of theatre, aesthetics, sociability and virtue ethics.

This is the frame of pedagogy, which I now aim at applying within the two courses I teach. It is within this context that this research project has examined the development of aretaic pedagogy in regard to the data collected by six student primary teachers.

Outline of the Study

The writing of this thesis is arranged in four parts. The first, *Examining Spaces of Eudaimonia: The Nexus Between Aristotelian Virtue Ethics, Teaching and Drama/Theatre Education*, is structured into three chapters, offering a literature review of the key theoretical issues which support this study. Chapter 1 examines both the ontology and epistemology of virtue in accordance with Aristotle and, also, studies MacIntyre's sociological approach to the philosophy of virtue ethics within the social practices of our life. Chapter 2 explores the implications of a person-centred vision of pedagogy through an epistemological approach to teaching and, concurrently, suggests the teacher's presence as an indispensable epistemological factor of aretaic pedagogy. In Chapter 3, I pursue an argument which introduces the epistemology of drama/theatre education and its potentials for aretaic development, giving priority to the virtues promoted in the framework of dialogue and the ethics of the beautiful.

The second part, separated into two chapters, illustrates the theoretical and empirical process of the design of the study. Chapter 4 focuses on the inquiry paradigm of qualitative research and indicates the logic of the combination of two methodologies, of case study and phenomenography. It also delineates the specific socio-cultural and pedagogical contexts of the study and, further, discusses the criteria I used for the selection of the research participants. Chapter 5 is devoted to the explanation of the methods used in both processes of data collection and data analysis. In addition, it deliberates issues of trustworthiness and ethics, pointing out the techniques employed for the internal validity of the study.

Chapters 6 and 7 compose the third and largest part of this study, which presents the research findings and the theories that underpin them. The main body of Chapter 6 begins with a presentation of the research participants' profiles, including aspects of their ethos and personality, as well as their pedagogical views of good teaching/teachers. The remaining four subchapters of this chapter come up with a spectrum of research data that provides answers to the four key research questions. Therefore, the examination of the ecological conditions of the drama/theatre education courses, which contributed to the participants' aretaic development, is first followed by the documentation of the kinds of virtues promoted within the courses and, second, by the analysis of the aretaic pedagogy applied by the participants. The chapter concludes with a demonstration of the participants' views regarding the role of their education programme in their understanding of teaching as an ethical practice.

Chapter 7 attempts to articulate a theory of the participants' aretaic development and aretaic pedagogy within the context of drama/theatre education. It initially explores the impact of beauty, playfulness and ensemble-based pedagogy on what I argue to be the enhancement of the participants' virtuous dispositions and, by extension, of their aretaic development. Then, it considers the professional virtues that the participants developed within the courses which affected their pedagogy, as evidenced in their teaching practices of drama/theatre education in primary schools.

Finally, the fourth part, within Chapter 8, sums up the central findings of this research project and demonstrates their significance with respect to virtue epistemology, the ontology of good teaching and teacher education. Given the findings, I make suggestions for new policy and further research and argue my personal reflections on teaching in the context of teacher education.

PART ONE

EXAMINING SPACES OF EUDAIMONIA:

The Nexus Between Aristotelian Virtue Ethics, Teaching and Drama/Theatre Education

Chapter 1

ARISTOTELIAN VIRTUE ETHICS IN POST-MODERNITY

> Much contemporary moral philosophy … has tended to focus on what it is right to do rather than on what it is good to be, on defining the content of obligation rather than the nature of the good life (Taylor, 1989, p. 3).

1.1 INTRODUCTION: BEYOND MORALITY

In this first chapter of the study, a (re)conceptualisation of the notion of good is attempted vis-à-vis the Aristotelian ethics of *arete*. Literature in the field of contemporary philosophy has observed the popularity of Aristotelian virtue ethics, a popularity that has been regained for more than half a century now (Anscombe, 1958; Foot 1958; MacIntyre, 1981; Nussbaum, 1986; Williams, 1972). As noted by MacIntyre (2007), the cause of the shift towards this philosophical current can be found in the inadequacies that emerged from the Enlightenment Project, which was grounded on a culture of an absolute rationality, emotivism and relativism. Nussbaum (1987) affirms that in the search for an alternative approach to ethical theory, 'the concept of virtue is playing a prominent role. So, too is the work of Aristotle, the greatest defender of an ethical approach based on the concept of virtue' (p. 1).

Considering that the term *ethics* has a central position in the context of this study, its interpretation is therefore a substantial prerequisite. Observing its use in literature, we can easily ascertain that it is often employed as interchangeable with the term *morality*, and at times they are both conceived as tautological concepts. But a close investigation of both terms might challenge such a perspective. Williams (1985) and Papastefanou (2010) offer an illuminating analysis of both terms, highlighting their fundamental distinctions. As they both argue, moral duties and obligations, which are expressed in deontic notions like, "should", "ought", "right" and "wrong", factually constitute morality, but not ethics. In Papastefanou's view, moral maxims and principles regulate what is permitted; thus, moral law plays a protective role for individuals' desires and dangerous intentions (ibid.). According to Williams (1985), this kind of morality is a peculiar version of ethics, which does not represent 'an invention of philosophers. It is the outlook, or incoherently, part of the outlook, of almost all of us' (p. 194).

In addition, based on the French philosopher Badiou (2005), Papastefanou (2010) asserts that ethics has a more universal character, considering what would be a generalised principle as a virtuous response to ethical questions. For instance, within this theoretical frame, if one tells the truth, either because of some abstract principle such as "we should not lie", or to achieve a good consequential result that could happen on that occasion, then such an attitude can be identified as moral. Instead, an ethical stance would focus on the value of the ethics of truth in personal or social life, underlining the significance of being truthful. At this point, the comparison that Slote (1992) draws between notions of virtue ethics and deontic notions is useful, not only to aid our understanding of the heterogeneity of ethics and morality, but also to introduce us to the Aristotelian perception of ethics, as examined subsequently in the first subchapter. Specifically, he points out:

> A virtue ethics in the fullest sense must treat aretaic notions (like "good" or "excellent") rather than deontic notions (like "morally wrong", "ought", and "obligation") as primary, and it must put greater emphasis on the ethical assessment of agents and their (inner) motives and character traits than it puts on the evaluation of acts and choices (ibid., p. 89).

Having briefly delineated the orientation of morality and ethics, the contextualised landscape of this chapter will be *Nicomachean Ethics* – the founding writing of virtue ethics – a space beyond morality. The study of Aristotelian ethics is mapped into two basic subchapters. In the first, our attention is turned to the nature of virtue ethics, which lies on three themes: the teleological character of virtue ethics, the two categories of virtues – the ethical and the intellectual – and the nexus between self and virtue ethics framed by the contemporary spirit of life. The second subchapter emphasises the construction of Aristotelian ethics as a sociological philosophy by MacIntyre (1981), describing the architecture of the theory of practice, its scope and the idea of internal goods. Also, it discusses the significance of practice in professional ethics. The whole chapter concludes with an overview of virtue ethics and its contribution to the design of this study.

1.2 THE NATURE OF ARISTOTELIAN ETHICS

The ethics of Aristotle is not as unfamiliar to us as one might at first think. In fact, it is may be well rooted in our lives. The study of book I of Nicomachean Ethics is the proper site for one to begin making conscious sense of this theory, along with the classical ending slogan of fairy tales, "… and they lived happily ever after" – a slogan that all of us have heard or narrated. Comparing this motto with its equivalent in Greek, "*και έζησαν αυτοί καλά και εμείς καλύτερα*" (and they lived well and we now live better) helps highlight the fact that fairy tales present an aspirational idea of life. Such tales revel in portraying good people who have happy endings connected with goodness as the ideal beauty of life. But this concern what truly conceals is a philosophy of life, that of Aristotle’s lectures to Nicomachus, his son, and to those who desired to hear.

1.2.1 Virtue Ethics: A Teleological Space

Aristotle’s first logos, ‘every art and every investigation, and likewise and every practical pursuit or undertaking, seems to aim at some good’ (NE, 1094a1-1094a2), sets his philosophical position for life, or as Aristotle would prefer his political starting-point. For Aristotle, all human action aims towards a goal, which may vary from case to case. He argues that there are two basic types of goals: those that constitute ends to themselves and those that subordinate to other goals. In many cases, both types of goal can happen simultaneously. For instance, learning swimming is an end in itself and still a means for someone to be fit.

The question with reference to good that attracts a great deal of thought is how Aristotle identifies the quality of goodness. He gives it the name of *εὔ-δαιμονίαν* (eudaimonia) and defines it – ‘τὸ δ᾽ εὖ ζῆν καὶ τὸ εὖ πράττειν’ – precisely translated: ‘living well and doing well’ (NE, 1095a20). Essentially, eudaimonia appears to enclose two functions, one theoretical and one practical. It has been the subject of many studies and a couple of alternative interpretations exist in the literature. It is frequently translated as ‘blessedness, happiness, prosperity’ (MacIntyre, 1981, p. 139), or even, “flourishing”, “good living”, and “well-being” (Marangos & Astroulakis, 2010, p. 552). Meanwhile, Ross (1995) and Smith (2001) point out that the conventional translation of eudaimonia, as “happiness”, is unsuitable in Aristotelian ethics. Ross (1995) explains that “happiness” is ‘a state of feeling, differing from ‘pleasure’ only by its suggestion of permanence, depth, and serenity’, whereas Aristotle discusses eudaimonia as ‘a kind of activity; that it is not any kind of pleasure, though pleasure naturally accompanies it’ (p. 122).

From the discussion so far, what might be inferred is that eudaimonia sounds too inaccurate to be articulated with a single term. This is evident in MacIntyre’s (1981) perception, according to which, eudaimonia ‘is the state of being well and doing well in being well’ (p. 139). Though this interpretation reflects Aristotle’s definition of the term, it still remains quite abstract. Yu (2001) suggests that an appropriate meaning of Aristotle’s eudaimonia needs to be based on the function of the human soul – an issue, at the heart of Aristotle’s ethics.

1.2.2 Virtue Ethics: A Unity of Character and Intellect

What is necessary in understanding how the human entity operates, as Aristotle contends, is the study of the human soul, the place wherein arête belongs. Anscombe (1958) has characterised this study as ‘an adequate philosophy of psychology’ (p. 1). Aristotle divides the soul into two parts – the rational and the irrational (NE, 1139a5) – and this separation becomes the criterion for the classification of virtues into two major categories: the ethical and the intellectual. He highlights that both parts of the soul are governed by reason but in different ways, a point which becomes clear from the statement: ‘though irrational, yet in a manner participates in rational principle’ (NE, 1102b15-1102b16).

Aristotle defines the ethical virtue as ‘a settled disposition of the mind determining the choice of actions and emotions, consisting essentially in the observance of the mean relative to us’, as finally ‘the prudent man would determine it’ (NE, 1107a-1107a2). In a similar way, Rawls (1971) generally identifies virtues as ‘sentiments, that is related families of dispositions, and properties regulated by a higher desire’ (p.

192) – a desire to act, in accordance with what is good, in particular cases. In the process of acting virtuously, Aristotle ascribes the same seriousness both to reason of the rational soul and emotions of the irrational soul, which, as pointed out above, holds a rational-irrational dialectic. Significantly, when Aristotle refers to ethical virtues he typically underlines that ‘feelings and actions are the objects with which virtue is concerned’ (NE, 1106b24). The cognitive hermeneutic of emotions will be further explained in the following section, concerned with the formation of ethical virtues. It is however a theory that has become notably popular, as it is emphatically echoed by modern cognitive theories of emotion (Best, 1992; Damasio, 1995; Goleman, 1996).

1.2.2.1 Ethical virtues: Learning by habit

The irrational part of the soul is the space of the virtues of *ἦθος* (character) – the ethical virtues – that are the product of *ἔθος* (habit). Both terms – ἦθος and ἔθος – are key terms, given that their semantics signify the origin of ethics. According to Aristotle, *ἠθικὴ* (ethics) derives from ἦθος, which is risen from and depends on ἔθος (NE, 1103α17-1103a18). Such an etymological analysis sheds even more light on the pragmatic interpretation of ethics discussed in the introduction to this chapter. Manifestly, Aristotle is actually interested in the development of character and its relationship to ethical life. He argues, for instance, that we become brave by performing brave actions, because in so doing we gain those dispositions that make us ready to act with bravery (NE, 1103b1). In this sense, *hexis* (habituation) turns into a practical method of learning an ethical virtue. As Aristotle affirms: ‘Mark me, my friend, ’tis long-continued training, [a]nd training in the end becomes men’s nature’ (NE, 1152a33-1152a35).

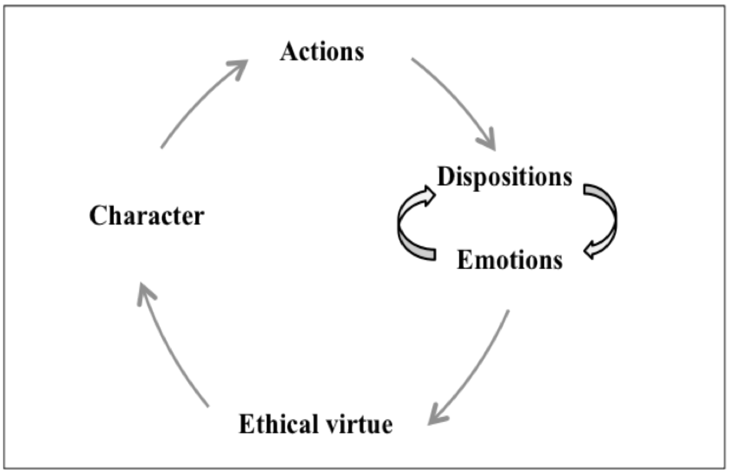


Figure 1.1: The habituation process of learning an ethical virtue

In the process of habituation, emotion has a dynamic role (see Figure 1.1). It can empower the shape of those dispositions that emerge from actions. For Aristotle, emotion is ‘of itself a type of perception of value, specifically, perception of the value of certain particulars’ (Achtenberg, 2002, p. 44). This exegesis seems very compatible with Aristotle, as he infers ‘it appears that life in the full sense is sensation or thought’ (NE, 1170a19-1170a20). As Norman (1983) identifies the relational interplay of emotions and reason, he concludes that for ‘Aristotle, feelings themselves can be the embodiment of reason. It is not just a matter of reason controlling and guiding the feelings. … Reason can be present in them’ (p. 52). Yet, Nussbaum’s (1986) view, that emotions might be ‘the truer and deeper level of ourselves’ (p. 390), confirms their influence on giving shape to virtues.

In Nicomachean Ethics, Aristotle expands on a wide spectrum of ethical virtues. Among them, *friendship* is discussed as one of the most significant virtues, essential to the constitution of any form of community. It varies in its expression; self-centred or utilitarian friendship is not appreciated as the kind of a virtuous person. Aristotle commends those friends, who are seen as integral to each other’s lives (NE, 1171b34-

1171b35), and thus, what is good for one is intimately connected with what is good for the other. This frame of friendship opens the prospect of a space in which other character virtues can be learnt and practised (Healy, 2011) – *amiability*, *sincerity*, *wit*, and *liberality*, for instance. The amiable person cares for a friendly companionship with others and avoids any vices, as the lover of truth is expected to avoid being dishonest in any case. ‘But life also includes relaxation, and one form of relaxation is playful conversation’ (NE, 1127b34-1127b35), giving the chance for the growth of witty character by expressing charming and tactful ways of joking with others. In this spirit of community, the liberal person prefers to give than take wealth (NE, 1119b24-1119b25).

Central to ἦθος is *bravery*, but rashness is a defect of fear, and cowardice an excess of it (NE, 1107b1-1107b4). Patience is recognised as a virtue, which protects one from being irascible. Aristotle praises *honour* – showing admiration and respect towards those who merit it – and *temperance* – desiring physical pleasures conducive to health and fitness – seeing them as supportive virtues facilitating the self to maintain a proper balance in social and personal circumstances. *Justice* is, for Aristotle, a huge issue divided into the lawful and the fair, two different aspects of universal justice. In brief, being fair means to treat equals equally and unequals unequally in relation to their relative differences. There are also two virtues elaborated by Aristotle, *μεγαλοψυχία* (magnanimity) and *magnificence*. Commenting on them, MacIntyre (1981) notes that they both address the status of the Athenian gentleman: while *μεγαλόψυχος* (magnanimous) is the person who possesses pride, dignity and self-esteem, the magnificent individual aims to achieve the finest and most appropriate results for public issues.

Closing this portrayal of the virtues of character, it is not difficult to ascertain how Williams' (1985) perspective for Aristotelian virtues – as thick concepts – fits with the concept of ethics I have previously described. Ethical virtues in their wholeness convey a system that invites anew fresh visions for the conditions of the good life, possibly more idealistic and, in a sense, not less realistic. In Socrates' words, 'what we are talking about is how one should live' (ibid., p. 1). What might follow then, is a three-dimensional search for ourselves that combines: reason, feelings and character.

1.2.2.2 Intellectual virtues: Learning by teaching

Drawing our attention, this time, to the intellect of the rational part of the soul, we will comprehend that it has the adequacy 'to arrive at both theoretical and practical truth' (MacIntyre, 1990, p. 111). Applying his analytical approach, Aristotle divides the rational soul into two parts: the scientific/theoretical and the deliberative/practical (NE, 1139a5-1139a11). The scientific part of the rational soul contemplates 'those things whose first principles are invariable' (NE, 1139a8), in opposition to the practical one, which deliberates particular things that are variable (NE, 1139α9).

Aristotle proceeds and specifies the intellectuality of the rational soul in five key virtues: *nous* (intelligence), *epistêmê* (scientific knowledge) and *sophia* (wisdom) – which belong to the scientific part – *technê* (art or craft knowledge) and *phronēsis* (practical wisdom) – properties of the practical part. Moreover, the rational soul's function is facilitated by two additional intellectual capacities: *synesis* (understanding), which helps one to right judgments for things that may be in doubt (NE, 1143a7-1143a9) and *gnōme* (good sense) – the sensitive path ready to forgive others and to judge well what is fair or equitable (NE, 1143a19-1143a24). Intellectual virtues, in contrast to ethical virtues, are teachable (NE, 1139b25-1139b26), not the end of habitual exercise. As noted by MacIntyre (1981) to become 'theoretically or practically wise' is 'a result of systematic instruction' (p. 145).

The importance that Aristotle attributes to intellectual virtues is manifest in a series of arguments he makes about the diverse roles they have to enact, principally in a harmonised cooperation. First, he highlights the power of nous by stating that 'intelligence more than anything else is man' (NE, 1178a9), and yet he describes it using Plato's metaphor, the 'eye of the soul' (NE, 1144a30). Nous is that human faculty able to apprehend fundamental principles and truths, also laws or definitions, and self-evident statements that do not need demonstration. However, demonstration is the object of epistêmê, 'which proceeds either by way of induction, or else by way of deduction' (NE, 1139b27-1139b28). Hence, epistêmê can be any theory 'produced by conventional research' that fulfils the 'traditional criteria of reliability and validity, and has the potential for broad generalization' (Lunenberg & Korthagen, 2009, p. 226). Sophia, then, is the "mother" virtue of nous and epistêmê, which embraces both virtues, and in this way is the most perfect (NE, 1141a16-1141a21). Aristotle asserts that sophia without phronēsis is potential to exist, but uselessly (NE, 1141b3-1141b8). In so doing, he stresses a key notion of phronēsis' function that I will examine below.

Technê is the parent word of a large family of terms. To name a few of the most frequently used – technique, technical, technician, technology, technologist, technocracy – all are concentrated on production and construction. Aristotle stresses that technê is a rational virtue that 'deals with bringing something into existence', and to pursue it means to study 'how to bring into existence a thing which may either exist or not, and the efficient cause of which lies in the maker and not in the thing made' (NE, 1140a12-1140a14). In this view, technê is interwoven with epistêmê – meaning theoretically elaborated – and its excellence depends on the hands of the craftsman. In his book *The Craftsman* (2009), Sennett indicates that technê has been proven through the histories of all professions that 'focuses on the intimate connection between hand and head. Every good craftsman conducts a dialogue between concrete practices and thinking; this dialogue evolves into sustaining habits' (p. 9). Accordingly, technê may become instrumental in bringing universal certain knowledge and therefore promoting the epistemology of a practice.

The last, but by no means the least virtue of the rational soul is phronēsis. This could be characterised as the most responsible of the virtues, disclosing the fullness of the 'vita activa' (Arendt, 1998, p. 7) of Aristotle's entire system of ethics. It is encapsulated in one laconic phrase: 'κατὰ τὸν ὀρθὸν λόγον' that means, 'according to the right reason' (NE, 1144b23). Phronēsis, then, is able to discern how to exercise virtuous judgments in particular conditions, sometimes assisted by both synesis and gnōme. While it is neither epistêmê nor technê, in practice it seems to lack stability but no intelligence, since it is acknowledged as the second rationality (Elliott, 1991). Its role permits it to treat reason multidimensionally, which actually denotes that 'phronesis represents the quality of the *perception* of concrete situations' (Lunenberg & Korthagen, 2009, p. 226, italics original). This quality of perception can also filter those dispositions obtained in the process of habituation of ethical virtues, as has been previously illustrated (see Figure 1.1, p. 19). In the light of such energy, phronēsis and ethical virtues are inseparably connected. Aristotle clarifies that phronēsis and ethical virtues determine:

> the complete performance of man's proper function: [Ethical] virtue ensures the rightness of the end we aim at … [phronēsis] ensures the rightness of the means we adopt to gain the end (NE, 1144a6-1144a9).

Given this spherical analysis of the human virtues (see Figure 1.2), Aristotle puts forward a twofold harmony of the soul function: first, the reciprocal relation of intellectual virtues and, second, the interdependence of character and intellect by means of phronēsis. This interweaving of phronēsis and ethical virtue shows both that phronēsis 'is not autonomous and cannot determine its own end' (Yu, 2001, p. 126) and that the formation of ethos is not a mechanical process, but a rationally driven one. From such a picture of the soul, what comes to light is the synthesis of Aristotle's eudaimonia. If we recall it as 'the end at which all actions aim' (NE, 1097b20-1097b21), its signifier might therefore be justified as the activation of a unity of both kinds of virtues, both ethical and intellectual. Its signified is, at last, a matter of choice, like '… and they lived happily ever after' – a choice guided by tradition.

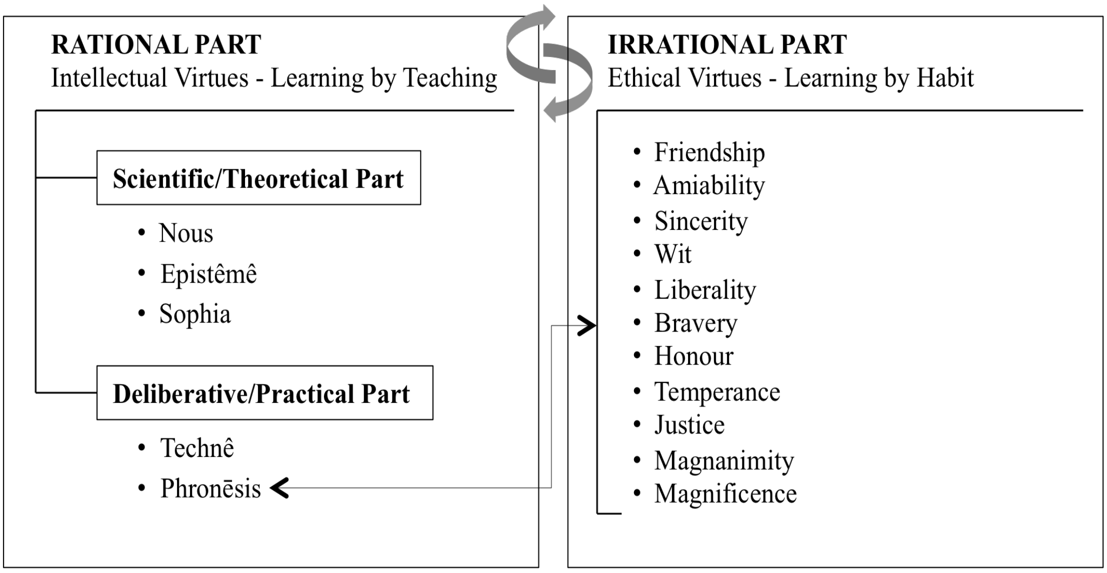


Figure 1.2: Aristotle's anatomy of the human soul

1.2.3 Virtue Ethics: "Being Eudaimon for a Lifetime"

Eudaimonia, as demonstrated, seems to be a provocative activity which demands, in essence, two practical applications from the virtuous self. On the one hand, it can hardly exist without an ethically and intellectually unified self, and on the other hand, it insists on ‘a complete lifetime’ (NE, 1100a4-1100a5). These prerequisites of Aristotelian ethics define the self to be virtuous in all aspects of its life, both in private and public and even at work or at leisure (MacIntyre, 1981). While, for Kant, ‘one can be both good and stupid’, for Aristotle, ‘stupidity of a certain kind precludes goodness’ (ibid., p. 145).

This ethics of self therefore needs to be in praxis for the whole life. Aristotle justifies such a politics of self by illustrating that ‘one swallow does not make spring, nor does one fine day; and similarly one day or a brief period of … [eudaimonia] does not make a man [eudaimon]’ (NE, 1098a18-1098a20). So, what can be overall inferred for eudaimonia is that it stands remote from any suspicion of instrumentality. MacIntyre (1981) elucidates this and notes that ‘the exercise of the virtues is not … a means to the end’ of the good life, but it ‘is a necessary and central part of such a life’ (p. 140).

Nevertheless, the ethics of “being eudaimon for a lifetime” has been extensively discussed as a philosophy that encounters specific obstacles in order to be applied in contemporary life (MacIntyre, 1981; Taylor, 1989; Williams, 1985). As argued by MacInytre (1981), this incompatibility has two basic dimensions, a social and a philosophical one. The social complexity derives from the pointed separation that seems to exist between the self and the social roles that it has to employ.

Following a sociological perspective, in his *The Presentation of Self in Everyday Life* (1990), Goffman interprets the self as “theatrical” playing its social roles by representing routines through different manners and conducts in the ‘front region’ (stage) of performance, in comparison with the back of the stage. That is to say, in MacIntyre’s (1981) words, ‘life comes to appear as nothing but a series of unconnected episodes – a liquidation of the self' (p. 191) – an image that depicts the threat of performativity (Ball, 2003). This is not the case of the virtuous self. On the contrary, what is expected from a person who truly possesses a virtue is that they be capable of conveying it in different and particular conditions, where its practical embodiment arises as a denoted characteristic of a unitary virtuous life.

Regarding the philosophical obstacle for Aristotelian ethics, Taylor (1989) believes that contemporary life gives rise to a new sense of self – the individualistic self. In Carlson's (1996) view, the 'increasing fluidity and porousness of social and cultural structures' (p. 188) influences the steadiness of traditional norms, which seem inadequate to deal with questions of conflict and change in the new social world and, as a consequence, reflect at the personal level. The self challenges received ideas and dominant traditions of thinking, and in doing so, the self can be what Lifton (1993) has called "the protean self". This new sort of self is basically engaged, as MacAloon (1984) has observed, 'in continuous exploration and personal experiment' (p. 9). Thus, modern individualism has the propensity to urge the self to see complex human issues in terms of simple components (MacIntyre, 1981), or else, in Williams' (1985) words, 'in a single deliberative language thin enough to be applicable in all situations' (p. 174).

On the basis of this inhospitability of contemporary life to eudaimonistic ethics, MacIntyre (1981) has sought a new road that might offer innovative approaches to practical and realistic applications of virtue ethics in social life. Referring to such a quest, he recognises that 'looking for a concept of the good … will enable us to understand the place of integrity and constancy in life'; what is more, 'a quest is always an education both as to the character of that which is sought and in self-knowledge' (ibid., p. 204). This quest, however, is the core of the next subchapter.

1.3 ARISTOTELIAN ETHICS: A SOCIOLOGICAL APPROACH

What we can learn from Aristotle so far is that virtue ethics is visible in eudaimonia; it has its own, unique “spectacularity”. It is alive in three different kinds of actions: *theoria* (theory)*, poetry* and *praxis* (Dunne, 1993). Theoria leads to epistêmê. Poetry, the child of the word *ποιεῖν* (making), accompanies technê. Praxis is the action guided by ethical virtues and phronēsis. All these energies can coexist in the life of practice. In his *After Virtue: A Study in Moral Theory* (1981), MacIntyre constructs a new sociological theory of practice, central to which is posited Aristotelian virtue ethics. The key aim of his theory is the potentiality of developing one’s self eudaimon.

1.3.1 The Architecture of MacIntyre’s Philosophy

Quoting MacIntyre (1981), ‘… I have given, a sociology, which aspires to lay bare the empirical, causal connection between virtues, practices, and institutions’ (p. 196). Reflecting upon these words, it becomes clear that MacIntyre’s major concern is to provide ‘an explanatory scheme which, can be tested in particular cases’ (ibid.). This sociological approach to virtue ethics is formulated on the basis of a new synthesis of the concept of practice – ‘a famous and much-quoted’ model of practice – as Dunne (2005, p. 368) comments. In the conception of practice, MacIntyre places virtues in a close relation to a novel ethical entity – that of goods – a point that shows his departure from Aristotle. In particular, MacIntyre (1981) proposes:

> By a ‘practice’ I am going to mean any coherent and complex form of socially established cooperative human activity through which goods internal to that form of activity are realised in the course of trying to achieve those standards of excellence which are appropriate to, and partially definitive of, that form of activity, with the result that human powers to achieve excellence, and human conceptions of the ends and goods involved, are systematically extended (p. 175).

MacIntyre's voice indeed does not sound less intricate than Aristotle's. His proposal essentially appears to exhibit two crucial themes that need a cautious analysis: the scope of practice and the identity of internal goods.

1.3.1.1 The scope of practice

A practice can be identified as any activity whose basic foundation is the existence of community, in the sense of a shared partnership. The spirit of such partnership, as Dunne (2005) explicates, 'is not based on an economy of scarcity, it does not encourage rivalry or conflict between partners: one person does not excel at the expense of others' (p. 369). If this preeminence of cooperation prevails, then all the good that is achieved through any engagement in a practice will impact upon all participants. This is a premise of practice that seems to extend Aristotle's ideal conception of the virtue of friendship. In the opposite instance, the possible danger lurking within a practice is that it be transformed into a source of external goods – wealth, social status and fame, for example – which are not consistent with its life. In Dunne's notion, such an instrumentality of practice can be evaluated as a 'violation of its internal fabric' (ibid.).

According to MacIntyre (1981), the range of practices covers a variety of fields: arts, like dance or painting; sciences, such as mathematics or history; and games, such as chess or football. More generally, it includes all those practices 'of making and sustaining families and households, schools, clinics, and local forms of political community' (MacIntyre, 2007, p. xv). This spectrum of practices may include performative or productive, vocational or avocational practices (Higgins, 2011). For MacIntyre, what really matters about the different kinds of practice are 'activities that grow out of social life and remain cooperative in execution', which 'tend to develop into distinctive ethical worlds' (ibid., p. 50). This concern suggests that a person can be integrated in a series of practices, living simultaneous and different social roles embodied in cooperation – a state that encourages the empirical knowledge of the virtues needed and the unique particularities for the good of each practice.

1.3.1.2 The identity of internal goods

One could reasonably wonder whether MacIntyre equates virtues and internal goods in his definition of practice, since there is no explicit reference to them. Following Aristotle, MacIntyre understands the teleological character of practice, according to which the good of its life rests upon the life of virtues. However, MacIntyre (2007) posits the internal goods in that process of achieving the good as 'not the ends pursued by particular individuals' but 'the excellence specific to those particular types of practice which individuals achieve or move towards in the course of pursuing particular goals on particular occasions' (p. 274). Here, MacIntyre leads our line of thinking to three very specific points. First, internal goods serve those goals that subordinate to the final end of a practice; this issue of goals has been discussed in section 1.2.1. Second, every practice becomes home to its own idiosyncratic goods. Third, internal goods are experiential; they can only be recognised by the person who participates in a practice.

In his book, *The Good Life of Teaching: An Ethics of Professional Practice* (2011), Higgins examines in depth MacIntyre's theory of internal goods and presents a further analysis, one which helps us to comprehend their different types as they exist in a practice (see Figure 1.3). Initially, Higgins invites us to imagine a mental picture of a horizon, which represents the telos of a practice. Then, 'internal goods are not the distant points on the horizon, but the journeys toward the good' (ibid., p. 56). The typology that Higgins adopts, as presented in Figure 1.3, illustrates two basic types of internal goods realised in a practice: those of products and practitioners.

In the first case, we estimate the internal goods of the virtue of technê. We are speaking of the internal goods of the products that can be found in both the performance and the work of a practice. The example of an artist painting a portrait might aid our understanding. The painter, by creating the picture, can show internal goods related to the performance of painting – the virtuosity in preparing the canvas and the mixing of the colours, for example – as well as the product itself – the feelings and ideas expressed by the portrait.

The second type of internal goods are concentrated on the practitioner. In reality, this is to do with the ways in which the life of technê impact upon the life of the practitioner. From the information in Figure 1.3, it can be seen that this category is divided into three sub-categories. The first is the excellence of the character. It has been argued by MacIntyre (1990) that in the process of learning a practice, the practitioner needs to be transformed into a particular kind of person and must overcome the 'inadequacies of desire, taste, habit, and judgment' (p. 62). As Higgins (2011) explains, 'to overcome such limitations – to hone one's perception, deepen

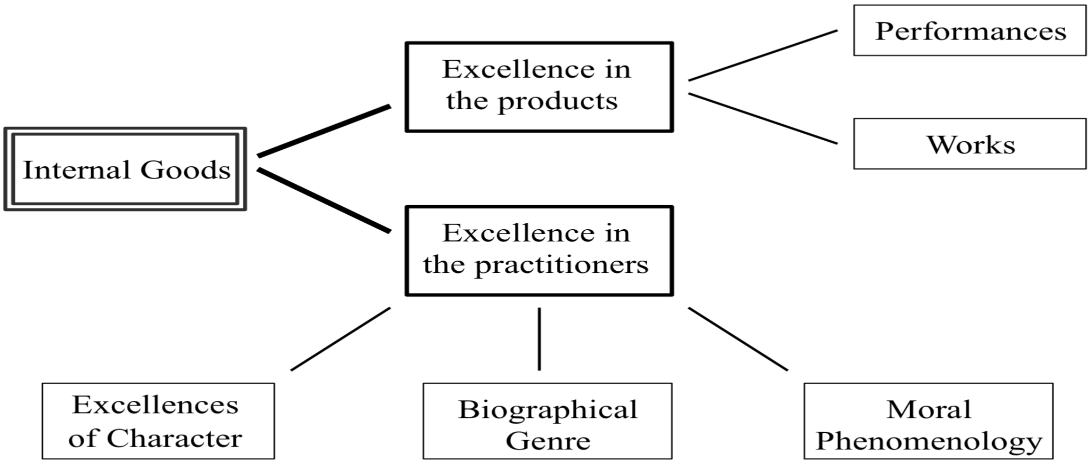


Figure 1.3: A typology of internal goods adapted from Higgins 2011, p. 59

one's sensitivities, and develop one's powers – is good' (p. 57). In the life of a dancer, for example, internal goods of character could be the development of persistence, precision, power and grace.

Looking at the next sub-category, it is labeled the 'biographical genre'. This characterisation denotes that any practice 'offers its practitioners resources for shaping their lives' (ibid., p. 58). Each practitioner can write their own history within the genre of a practice. For instance, the painterly life offers challenges to painters to write their narratives and present new technologies within their genre.

Proceeding to the third sub-category, the 'moral phenomenology', Higgins (ibid.) elucidates that its articulation is inspired, too, by Gadamer's (2004) theory that "every game has its own proper spirit" (p. 107). Accordingly, as Higgins points out, a practitioner needs to subordinate their personal goals to the goals of the game and accept its borders and rules. This phenomenon implies specific ways of being, distinct systems and modes of cultures within the life of a practice.

Concerning further estimations that Higgins (ibid.) articulates about the diversity of internal goods, there are those experienced more synchronically, others that exist diachronically, and yet more that are ephemeral, like 'moral phenomenology' or those of products. Diachronic internal goods can be described as those concerned with character. Completing this discussion of internal goods, practice is now better comprehended not as a journey empty from virtues, but instead as a journey wherein the practitioner travels with a "bag of virtues" (Kohlberg, 1970, p. 63). That is to say, in many occasions, virtues themselves constitute good.

1.3.2 The Implications of Practice in Professional Ethics

The nexus of MacIntyre's theory is not merely the strong allegation for its practicality as a philosophy, but primarily, as Higgins (ibid.) concludes, 'the way in which it requires a fundamental rethinking of professional ethics' (p. 61). Higgins' conclusion is firmly depicted in Wilfred Carr's article *The Role of Theory in the Professional Development of an Educational Theorist* (2005). Carr reveals how MacIntyre's work was so apocalyptic that it drove him to substantial and novel understandings about his own professional practice. He explains:

> … MacIntyre … gave me a clear indication of where this search should begin. … [T]he period of 'modernity' … has its roots in the 16th century and was, in part, facilitated by the demise and eventual collapse of the Aristotelian tradition of 'practical philosophy', … the aim of [which] was not to enable practitioners to become more technically *effective* but to become more *reflective* about the limits of their pre-philosophical self-understanding of their practice by putting it, philosophically, to the question. For me this raised some obvious questions: does the now discarded Aristotelian tradition of 'practical philosophy' allow me to make some theoretical sense of the way in which my own professional development has evolved over the last 20 years? Can it provide me with a basis for reconstructing my own practice as an educational theorist? Does the practical philosophy hold out the promise of an approach to my professional role as an educational theorist, in which the tensions between theoretical rigour and practical relevance have been resolved? (ibid., p. 340, italics original)

What we can speculate upon after Carr's deep reflection are the possibilities of re-vising and re-staging the worlds of our own practices, not imagining them as less ethical and more scientific or technical undertakings. Such ecology of practice permeates what MacIntyre's sociological theory targets, as indicated by Higgins (2011):

> Practices are in fact our ethical sources: they are the sites where aspects of the good are disclosed to us as well as the primary scenes of our ethical education (p. 10).

It is apparent that MacIntyre stimulates an alternative understanding of practice remote from any deontological or utilitarian frames of work. Practice context is not restricted in a moral professionalism, which deals with certain general rules and principles of professional conduct and role-playing obligations to others (Carr, 2000, 2006; De Ruyter & Kole, 2010; Higgins, 2011; Schwandt, 2005; Sockett, 1993). Referring to modern conceptions of professionalism, David Carr (2006) remarks that professions have been mostly defined according to forms of regulation, 'which aim to draw a fairly precise line between the impersonal duties and obligations of public professional practice and the values and virtues of more personal or private aspiration' (p. 172).

What is more noticeable vis-à-vis practice is that it is completely intertwined with the idea of the good. As Higgins (2011) highlights: 'in practices we not only have the occasion to do good, but to encounter (aspects of) the good and pursue our eudaimonia' (p. 62). The exercise of internal goods and virtues within practice is a way of self-cultivation, in the sense that practitioners learn to regard the good 'beyond their own ego needs' (ibid.) and develop dispositions distinguished by "other-regarding" characteristics (Schwandt, 2005, p. 324). Such a process is one of openness and receptivity to particular situations and persons (Noddings, 1992; Nussbaum, 1986). Schwandt (2005) therefore describes this self-educating approach in practice as a way of humanising: 'it is in the interaction between teacher and student, counselor and patient, social worker and client that we become aware of what it means to be human, to live together, to prosper' (p. 330).

1.4 EPILOGUE: FRAMING THE STUDY

What the love of a father, a teacher and a philosopher – as Aristotle was – has taught us in this chapter is how we can discover eudaimonia, the highest *ἀγαθόν* (good), in our lives. The road is the life of the human soul, which can exist as the primary space, from where the education of the virtuous self can begin. He has presented to us a picture of a rich anatomy of the soul, or as MacIntyre (1999) would prefer a "metaphysical biology" (p. x), in which prevails a harmonised, dialectical connection among its parts: the ethical, the scientific and the practical. The unification of virtues of all these parts may contextualise the self in an authentic world of the good.

The significance of Aristotle's ethics becomes more universal, since it obtains the potentiality to be conveyed from a personal status to a social one. This can occur through the lens of MacIntyre's (1981) sociological approach to the theory of practice. The life of a practice turns out to be the second home of the self, wherein it can experience the virtuous life. Our everyday life is represented by a link of practices, which can be characterised as such if they are founded on the communicative process of cooperation (ibid.). Practices accommodate a wealth of virtues and internal goods that could be found to belong either to the products made through practice or to the practitioners themselves; excellences of character, of moral phenomenology and of the biographical genre, for example (Higgins, 2011). All practices are influenced by their own histories in terms of the activation of their own idiosyncratic, diachronic or more ephemeral internal goods. Moreover, learning to be a good practitioner in a profession is framed by an identity that necessitates a kind of metamorphosis of the self. The standards of excellence that are expected in a professional identity depend on the development of virtues, ethical and intellectual, appropriate for that profession.

Such a transformation is the case of this study, with respect to the practice of teaching drama/theatre education. Given that its central aim is constructed on the investigation of how drama/theatre education can assist student teachers to understand their profession as an ethical, virtue-driven practice, both philosophies – Aristotle’s ethics and MacIntyre’s sociological theory of practice – occupy the core of its theoretical framework. However, the field of virtues and internal goods that will be explored in drama/theatre education remains open to the intrinsic particularities of its own practice and the special conditions of its context. While every practice encloses its own distinctive virtues and internal goods, so it is supposed to occur in this case.

In view of that, it is proper that we next examine the practice of teaching, with the aim of understanding it as a practice of virtues energised in theoria, poetry and praxis. Thus, this leads us to the following chapter that opens up a dialogue based on the critical question of what makes good teaching and a good teacher. In this regard, the chapter seeks to determine both the ontology and epistemology of teaching.

Chapter 2

THE PRACTICE OF TEACHING: RE-IMAGINING ITS GOOD LIFE

> The terrain of this book may therefore be unfamiliar to teachers and to teacher educators, because it grapples with the problem of the epistemological and the moral, arguing that we need sophisticated understanding not just of “content” or of “method” but of the problems of knowledge that lie at the heart of teaching–specifically, of how knowledge and virtue are profoundly linked in each part of the teaching enterprise (Sockett, 2012, p. 4).

2.1 INTRODUCTION: FACING OBJECTIONS AND DISBELIEF

While the challenge this chapter addresses is to demonstrate the potential of seeing teaching as a practice in accord with Aristotelian virtue ethics and MacIntyre’s sociological approach, as delineated in the previous chapter, Sockett’s above pedagogical thesis incites a strong and refreshing argument towards this idea. In his book *Knowledge and Virtue in Teaching and Learning: The primacy of Dispositions* (2012), Sockett methodically guides us to a re-envisioned philosophy of what it means to educate children and how student teachers might be prepared to take on their profession. Fundamental to his theory is the notion of educating learners as persons, instead of simply teaching them knowledge and skills. As he proposes, the ‘person is the centre of education set in a moral space, a political order, and a framework of public and personal knowledge’, all of which require ‘the development of personal dispositions or virtues’ (ibid., p. xi).

In Sockett's (ibid.) view, what a democratic society needs is not citizens with critical thinking or social skills per se, but citizens who are critical thinkers, holding intellectual and ethical virtues as an adequate prerequisite for them to flourish both as human beings and as citizens. In these terms, it is essential for education to provide the epistemological conditions wherein learners can be grown as persons. The indispensable necessity of education is therefore a model of *person-centred pedagogy* that will aim to boost the learners' ethical and intellectual virtues, or else their *aretaic development.* This specific kind of pedagogy has been the subject of increased attention among educationalists, who have been interested in the Aristotelian virtue ethics of teaching for the last three decades (Carr, 2003, 2006, 2011; Dunne, 1993, 2005, 2011; Fenstermacher, 1990, 2001; Higgins, 2011; Sockett, 1993, 2012; van Manen, 1994; Winston, 1998).

Nevertheless, this prominence of virtue ethics in teaching is not immune from criticism and distrust. Two salient cases are Kohlberg (1970, 1984) and Oser (1994). Specifically, Kohlberg's (1894) research, that is substantially an extension of Piaget's account of children's moral growth, shows obvious evidence of its influence by the Kantian deontology of moral autonomy. This is affirmed by the rational form of the universal morality that he establishes, by means of a sequence of six developmental stages, which mainly target the acquisition of the moral principles of social welfare and justice. His negative stance to virtue ethics is explicitly stated in his famous phrase: 'The objection of the psychologist to the 'bag of virtues' is that there are no such things' (Kohlberg, 1970, p. 63). As he further notes, the only constitutionally legitimate scheme of moral education in schools is the teaching of justice, for '[j]ustice is not a concrete rule of action, such as lies behind virtues like honesty' (ibid., p. 69).

The second instance, the critique of Oser (1994), is primarily concerned with the refusal of the notion of teaching based on virtues. Moral duties, rules and obligations are central to his approach to questions of ethics in teaching, with a prominent emphasis on professional responsibility focused on learners' learning outcomes. A strong witness of his complete juxtaposition with the ethics of virtue is his view that 'professional morality includes more than virtues: Everyone must have virtues, but only teachers must succeed in applying professional *teaching* responsibility. … I prefer the regulative model' (ibid., p. 66, italics original).

Nonetheless, defending the significance of virtue ethics in teaching, Sockett (2012) comes to propose a model of an epistemological approach concentrated on a person-centred pedagogy, through which the learners can develop their virtues while the teacher also needs to exercise his own professional virtues. He explicates that an epistemological approach can practically reveal the ethical aspects of what we teach as knowledge. That is to say, it is within the process of the acquisition of knowledge and the understanding of the truth that the learners' aretaic development can be promoted. Given this logic, the ontology of teaching then can be perceptible as a predominantly ethical, virtue-driven practice.

However, such a description of teaching has surprisingly been dismissed by MacIntyre himself. He, in a dialogue with Dunne (MacIntyre & Dunne, 2002), declares that 'teaching itself is not a practice, but a set of skills and habits put to the service of a variety of practices' (p. 5), clarifying that 'teaching is never more than a means' (p. 8). Two of his key arguments adduce teaching as an exclusively discipline-based means. In particular, he contends that '[t]he life of a teacher of mathematics, whose goods are the goods of mathematics, is one thing; a life of a teacher of music … is another' (ibid., p. 9). Moreover, he emphasises that in elementary stages, teachers teach pupils skills, whereas '[a]t more advanced levels teachers enable their students to deploy their skills in order to achieve the goods of some particular practice' (ibid.).

Admittedly, MacIntyre's beliefs provoked a scandal in the educational community. Many philosophers of education criticised his positions (Carr, 2003; Dunne, 2003; Higgins, 2011; Hogan, 2003; Noddings, 2003b), yet, as Hager (2011) highlights, 'the debate remains inconclusive' (p. 545). Nevertheless, if MacIntyre was right, it means that teaching would be limited to a technical profession and the teacher would be defined as a skilled technician. Given this speculation, it would be prolific, as Higgins (2011) exhorts, to work through it, suggesting *how* and *why* teaching is not solely a technical practice, but an ethical one, regardless of the discipline or even the level of education.

In consequence, the first section of this chapter discusses teaching as a person-centred pedagogy, focusing on three key issues: (1) the status of knowledge in an epistemological approach, (2) the teaching conditions under which an epistemological approach can be applied and (3) what are the potential virtues that can result from such an approach. In the second section, the attention is shifted to the substance of the teacher's presence in teaching, with a view to highlighting those important attributes of his/her presence that could promote the learners' aretaic development. Since this research study is being conducted in the context of a teacher preparation programme, the contemporary tendencies in teacher education are also being examined with regard to the theory of teaching as an ethical, virtue-driven practice. Last, the chapter ends with a review of the essence of good teaching/teacher.

2.2 TEACHING AS PERSON-CENTRED PEDAGOGY

The scope of a person-centred pedagogy, beyond Aristotelian virtue ethics, reveals the Socratic tradition too. As Dunne (2003) points out, 'in any philosophical consideration of teaching it is hard to avoid the figure of Socrates' (p. 364). In both Plato's Socratic dialogues *Gorgias* and *Meno,* teaching is considered as an interpersonal journey, through which teachers are likely to 'profit intellectually or morally from their educational associations with their pupils as much as their pupils may from them' (Carr, 2006, p. 178). Socrates' logos is confirmatory: 'I am ready to carry out, together with you, joint investigation and inquiry into what it is' (Meno, 80a-80d). What Socrates essentially suggests is that good teaching brings into play a teacher-learner collaboration that ultimately aims to explore the fundamental states of good life. It is within this context that teaching develops into a process wherein one becomes 'a certain sort of person – one who is capable of taking moral issues and questions seriously, and who is no less seriously committed to self-improvement than to the improvement of others' (Carr, 2006, p. 178).

2.2.1 The Status of the Epistemological Approach

According to Sockett's notion (2012), the practice of an epistemological approach in the process of teaching/learning is not at all simple, but 'complex and tenuous' (p. 4). Its intricacy, as he explains, arises from the necessity that teachers have to 'shift from being technicians to becoming moral professionals that demands understanding the nature and character of knowledge and developing intellectual habits' (ibid.). By this assertion, he makes clear that an epistemological approach does not merely depend on routine activities and memorising information, or simply on giving the right answers. Instead, it is firmly contingent on the interrelationship of knowledge and virtue.

Therefore, an epistemological approach can serve the purpose of aretaic development, because it combines a dialectics between *public knowledge* and *private knowledge* (ibid.). This combination is its primary principle and denotes that learners can experience not just the subject matter, but more importantly, a personal connection with the subject. In doing so, the learners are enabled to identify their own position in relation to the knowledge they are being taught. Virtue epistemologist Baehr (2013) has argued the significance of this epistemological process, stressing that 'a good education should also be *personal:* it should be attentive to and demonstrate care for who students are (e.g. their fundamental beliefs and values)' and, in consequence, 'for the persons they are becoming' (p. 251, italics original).

Public knowledge, in essence, is constituted by *truth*, *evidence*, and *belief* (Sockett, 2012). What allows knowledge to be justified as truth is evidence, a criterion that, as Sockett remarks, has come under intense study in recent decades. Belief is one facet of knowledge intrinsically united with truth and evidence. In his view, when we make assertions that things are true, 'it is not imagination or intention or speculation or daydreaming that are the mental acts associated with knowledge, but belief' (ibid., p. 24). It displays a vital aspect of who a person is.

Private knowledge is constructed on *experience*, *commitment*, and *identity* (ibid.). Each one of these elements composes a part of the self and together they shape its wholeness. In particular, experience determines the historical self: the memories and the cultural, social and ordinary position of the self, as well as how the self realises its experiences. Commitment depicts the belief-holding self: it shows the specific relationships of self with knowledge and the beliefs that the self holds. Identity portrays the consciousness of self: namely, the world of the meanings we adopt or make for ourselves out of what we believe and what we experience.

2.2.2 The Framework of the Epistemological Approach

2.2.2.1 Learning as exploratory and explanatory journey

Practically, an epistemological environment intensifies the exercise of philosophical research. It challenges learners, in Greene's (1995) words, 'to pose questions, seek out explanations, to look for reasons, to construct meanings' (p. 26). Learning is metamorphosed into a workshop, wherein 'labor and life [are] mixed face-to-face' (Sennett, 2009, p. 53), and therefore obtains an exploratory and explanatory ethos. It turns out to be 'an arena for ideas, not answers' (Sockett, 2012, p. 139).

Learners are stimulated to open-ended questions about both the truth of knowledge and self-awareness. For a thoughtful inquiry process, Sockett (ibid.) repeatedly makes reference to the question list of Belenky and colleagues (1986), which encompasses: (1) '*belief questions*: How do I know what I believe?', (2) '*self-revelation questions*: How do I see myself?' and (3) '*search for truth questions*: What is truth? What is authority? To whom do I listen?' (p. 1, italics original).

What is therefore indispensable in an epistemological approach is the '*consistent consideration of alternatives* to ensure the learner appreciates that there are different ways of looking at events, eras, and cultures' (Sockett, 2012, p. 87, italics original). In this sense, learning needs to excite the learners' imagination (Egan, 1992; Greene, 1995; Warnock, 1976) and, in turn, their "epistemological curiosity", without which, 'it is not possible to obtain a complete grasp of the object of … knowledge' (Freire, 1998, p. 32). On these terms, an epistemological search is evidenced as one reliable process that may drive learners to 'discovery, invention and originality', while they elaborate the 'thought of possible than actual' (White, 1990, p. 186).

2.2.2.2 Learning as collective activity

An epistemological classroom space is fastened on communal spirit. The learning, as Freire (1970) puts it, is ‘carried out in communion with others’ (p. 78). The process of searching is a collaborative activity greatly dependent on the quality of the learners’ interactions. In the context of collectivity, learners take advantage of the dialogic activities that virtually impact on the shape of their concepts, meanings, values and beliefs. In this way, an epistemological approach can prove what, in his book *Education as Dialogue* (2010), Kazepides concludes: namely, ‘nothing … [can] improve our schools and our society more than rich and genuine dialogue’ (p. 6).

Dialogical learning, on the other hand, employs the learners’ critical mode of thinking. Referring to this epistemological process, Sockett (2012) argues that it ‘is one in which we critique, reflect on, and revise what we already believe. In practice, the development of the discovery and the critical modes may run together’ (p. 88). So, there is always, according to Schön (1983), a reflective conversation with the situation, knowing-in-action and reflection-in-action: ‘we can think about doing something but we can think about something while doing it’ (p. 54).

2.2.2.3 Learning as a counter to egocentrism

It is evident from the discussion so far that an epistemological space is built on a triangulation of activities based on inquiry, imagination and dialogue. Within such conditions, every learner has the potential to realise his/her egocentric mode of thinking (Sockett, 2012). The study by Paul and Elder (2009) considers five ego-centred weaknesses which, as Sockett (2012) contends, could be countered through an epistemological approach. These are: (1) innate egocentrism, that shows a low attention to others’ rights and needs; (2) innate socio-centrism, that underlines the perceptions of one’s own family, peers, or culture as the right ones; (3) innate wish-fulfilment, that leads a person to have no willingness to make changes or to admit any errors; (4) innate self-validation, that limits a person to his/her beliefs without examining the evidence, and (5) innate selfishness, that gives a person power, irrespective of the rightness or wrongfulness of his/her beliefs.

Private knowledge, as affirmed by Sockett (ibid.), is a dynamic space, allowing learners to understand the ideas, feelings or values of others and to configure their own beliefs. The learners’ egocentric stances gradually undergo an alteration, given that they are used to seeing things through the lens of others’ eyes, and this constitutes a rich socially interactive process, aiding the formation of our self. As Sockett (ibid.) infers: ‘in learning about ourselves, we learn about others, and vice versa’ (p. 35).

2.2.3 The Construction of Virtues

Both the experiential and the inter-relational/intra-relational learning achieved within an epistemological approach can contribute significantly to the learners’ aretaic development. On the basis of the six epistemological elements combined in the learning process – truth, belief, evidence, commitment, experience and identity – Sockett (ibid.) establishes a scheme of virtues. As shown in Figure 2.1, the practice of each separate element results in a specific virtue, or even a nexus of virtues.

Truth is connected with the virtue of *truthfulness* – the habit to tell the truth. Following Williams’ (2002) theory of truthfulness, Sockett (2012) identifies that it depends on two other virtues – *accuracy* and *sincerity* – which may be set in the context of *trust*, since they can both create trusting interpersonal relationships. As Williams (2002) posits, trust is a ‘necessary condition of cooperative activity, where this involves the willingness of one party to rely on another to act in certain ways’ (p.

88). From this view, Sockett (2012) emphasises teaching as ‘formally a paradigm case of cooperation’, stating that ‘such a context gives rise to the idea that the educational relationship itself is one of trust and the individuals within are trustworthy’ (p. 60).

Belief sets the stage for the virtue of *open-mindedness*. This occurs because:

> If we seriously question whether we ought to believe what we believe, that is a necessary disposition or intellect habit for us: to be open to considering alternatives to the beliefs we are acquiring, and to be prepared to discard beliefs we find to be incorrect (ibid., p. 73).

This speculation connotes that open-mindedness has no relevance with tolerance (ibid.). Although there are psychological indications that open-mindedness is uncommon and susceptible (Peterson & Seligman, 2004), Sockett (2012) alleges that it is teachable and, moreover, can be fundamental to other virtues, such as *fairness* or *justice.* This position is enhanced by Hare’s (1985) view that in cases where fairness or justice demanded, then open-mindedness ‘involves a willingness to form and revise one’s view as impartially and as objectively as possible in the light of available evidence and argument’ (p. 3).

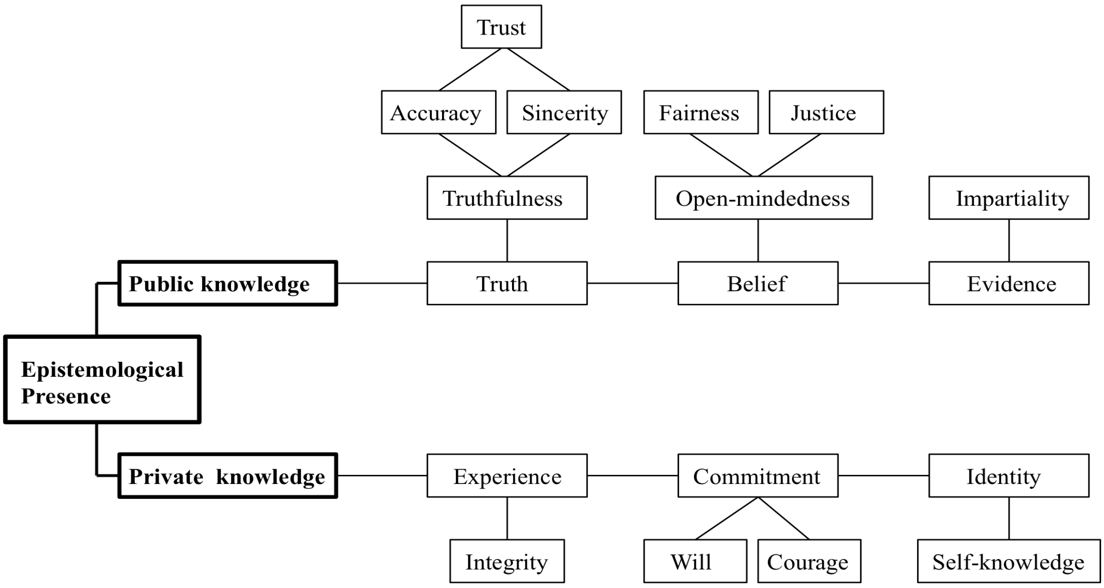


Figure 2.1: The construction of virtues through an epistemological approach in teaching

Evidence can result in the intellectual virtue of *impartiality*. It refers to the way we come to a judgment, or otherwise describes the way we think about those alternatives of a case. In reality, it reflects the process of our thinking and not the outcome of that thinking. The act of judgment is instrumental in developing impartiality, whereas the thinking of objectivity is its ground.

Experience is linked with *integrity*. Sockett's (2012) interpretation of integrity is influenced by Norton's (1995) Aristotelian perceptions. Notwithstanding that Norton (1995) elaborates upon integrity, using three key ideas – the 'integration of separable aspects of self', "wholeness as completeness" and honesty (pp. 82-83), Sockett (2012) focuses only on the idea of "wholeness". Thus, he outlines integrity as the virtue, according to which 'a person knits together memory, intuitions, and understandings, and reasons, and motives in his or her experience of life–how he or she understands and experiences it' (p. 123).

Commitment allows the promotion of a set of virtues related to *will* and *courage*. Determination, carefulness, concentration, self-restraint, patience, and conscientiousness can empower our will, 'if we regard the purposeful acquisition of some of our beliefs, as our achievements' (ibid., p. 128). Virtue epistemologists Roberts and Wood (2007) contend that the will is 'a central epistemic faculty' (p. 60), possessing the following four key characteristics, through which commitment can be observable: '(1) attraction, desire, concern, attachment, etc.; (2) choice, effort, and undertaking; (3) willpower; and (4) emotion' (p. 64).

In addition, commitment can stimulate courage, for 'a courageous response is always a personal commitment' (Sockett, 2012, p. 137). Taking risks with ideas, challenges, and assignments displays freedom that, in turn, drives to courage. As Nussbaum

(1997) maintains, ‘true courage requires freedom, and freedom is best cultivated by an education that awakens critical thinking’ (p. 55).

Identity, lastly, may lead to *self-knowledge.* What is significant in the process of knowing one’s self is indicated in this abstract:

> Our self-knowledge is not a matter of applying the criteria of knowledge to our self-knowledge, but that *self-knowledge is the process of constituting ourselves through understanding who we are, and it is that understanding that will require intellectual and moral virtues* (Sockett, 2012, p. 153, italics original).

MacIntyre (1999) proposes that ‘genuine and extensive self-knowledge’ becomes possible only as an effect of those relationships that ‘provide badly needed correction for our own judgments’ (p. 95). Self-knowledge, accordingly, is achieved both by critique and self-critique. The process of self-critique is basically a ‘self-conversation’, through which consciousness is critically examined (Sockett, 2012, p. 154).

Conclusively, two crucial assertions arise within Sockett’s (ibid.) taxonomy of virtues. First, the epistemological approach is evidenced to be an effective methodology for the achievement of the learners’ aretaic development and, second, the ontology of teaching is attested as an ethical virtue-driven practice, as the two learning elements – knowledge and virtue – exist as one unified target. Given that the teacher is also a decisive coefficient for the promotion of the learners’ aretaic development, in the next section his/her contribution will be discussed with regard to the teacher self that is constructed in both his/her professional and personal self.

2.3 TEACHING: THE SITE OF A TEACHER'S PRESENCE

A teacher is the human resource of contact with learners in the classroom and the status of his/her presence can function as a vehicle for the excellence of teaching. Rodgers and Raider-Roth (2006) define the concept of presence in this way:

> [It] is a state of alert awareness, receptivity, and connectedness to the mental, emotional, and physical workings of both the individual and the group in the context of their learning environments, and the ability to respond with a considered and compassionate best next step (p. 265).

This definition indicates that teachers are called to develop a nexus of professional virtues. With respect to MacIntyre's theory, practice, as Higgins (2011) reminds us, 'is the poetry of the moral life' (p. 55). A teacher, in light of such a view, is the practitioner of teaching and therefore is expected to become a "poet", namely a creator of an ethical teaching/learning ecology. Sockett (2012) is a strong advocate of this idea, arguing: 'the teacher is the creator: he or she has the initiative' in the teaching process (p. 51).

Significantly, the world of a teacher's presence is embodied in 'a teaching persona (not a role)', which means that it is built 'out of the individual character' (ibid.). Kristjánsson (2011) explicates this important notion, on the grounds of an Aristotelian paradigm of professional identity, making clear that:

> each person has one self. … [I]t is futile to study teacher selves or teacher identities in isolation. What matters is how they fit into a person's moral character and resonate with one's overall life plan (p. 116).

Recent literature on teacher identity demonstrates that in cases where teachers present conflict between personal and professional selves, there exists the danger of a divided self (Beijaard et al., 2004; Palmer, 1998; Zembylas, 2002). Ball (2003) discusses how the technology of performativity in teachers' teaching life can produce what Lyotard (1984) calls the law of contradiction. He appreciates that performativity is a 'culture and a mode of regulation that employs judgements, comparisons, and displays as means of incentive, control, attrition and change – based on rewards and sanctions (both material and symbolic)' (2003, p. 216). Under these conditions, as he claims, the "costs" are 'personal and psychological. A kind of *values schizophrenia* is experienced by individual teachers where commitment, judgement and authenticity within practice are sacrificed for impression and performance' (ibid., p. 221, italics original). Manifestly, this logic of performativity privileges solely productivity and effectiveness and, thus, becomes 'a vehicle for changing what academic work and learning are!' (ibid., p. 226). In the opposite case, where a teacher's worlds can hold a unified ethos, his/her presence in teaching can be better harmonised with the real learners' learning needs, idiosyncrasies, interests and pleasures (Rodgers & Raider-Roth, 2006).

2.3.1 Teacher's Pedagogical Knowledge

Pedagogy, according to Shulman (1987), combines three main types of knowledge. First, teachers need to have content knowledge – knowledge of the subject matter to be taught. Second, it is necessary for teachers to possess pedagogical knowledge – knowledge of how to teach. This consists of skills, techniques, methods, approaches and strategies, regarding, for example, how to design lesson plans and assessment tests, as well as how to motivate learners. Third, for teachers it is essential to be capable to teach pedagogical-content knowledge. This includes the specific knowledge of how to explain the particular concepts of what is being taught (e.g., how to correct students' misconceptions about subject matter or how to demonstrate Pythagorean theorem).

This pedagogical knowledge, as suggested by Shulman, gives witness to the Aristotelian intellectual virtues of epistêmê and technê examined in the previous chapter. They both constitute a teacher's technical presence (Carr, 2003; Dunne, 2005, 2011; Winch, 2004) and, as Carr notes (2006), promote his/her 'instrumental efficiency or effectiveness' (p. 171). Despite being unquestionably foundational in teaching, the teacher's technical presence tends to be discussed in a way that, borrowing Sennett's (2009) words on technique, seems to have 'a bad name' and is depicted as 'soulless' (p. 149). As commented by Sarason (1999), this problem is genuine, for a teacher is mainly treated as 'a conduit of subject matter' (p. 3).

Therefore, van Manen (1994) sharply criticises Shulman's exposition of the knowledge base of teaching, characterising it as 'notably intellectualistic and rationalistic' (p. 142). He also asserts that 'Shulman … seems to be afraid of using a language that is appropriate to the moral nature of all teaching' (ibid.) The necessity for understanding teaching as an ethical practice and, consequently, a teacher as an ethical agent, is recommended by Carr (2003), focusing on the value of teaching effectiveness as a matter of professional ethics. He advises teachers to see their teaching skills 'as creative responses to the contextually defined demands of actual professional experience' (ibid., p. 26), rather than merely technical skills.

From this perspective, a good teacher is not expected to be present in teaching simply as a knowledgeable and skillful conduit, or even, as Bransford and his colleagues (2005) propose, as "adaptive experts" (p. 3). Discussing this particular idea of the "expert", Sockett (2012) has the opinion that it is a narrow term, inadequate to 'capture the range and the depth of issues coming under the teacher's moral and epistemological authority' (p. 47). As he believes, it is a term that fits exclusively with the person who is competent in the application of knowledge. What follows is the delineation of the teacher beyond this one-dimensional outlook, accorded with a wide spectrum of the pragmatic conditions of teaching in classroom life.

2.3.2 Teacher's Ethical Presence

2.3.2.1 Teaching as togetherness

A classroom can be, in Gilligan's (2003) words, a 'safe house for love' (p. 31), and teaching a home of togetherness. This depiction calls attention to teaching as a relational space embedded in *the ethics of care and love*. According to Noddings' (2003a) theory, the 'first great good of teaching' is the caring relationship and 'its positive effects' (p. 249). As she believes:

> Teaching is thoroughly relational, and many of its goods are relational: the feeling of safety … a growing intellectual enthusiasm in both teacher and student, the challenge and satisfaction shared by both in engaging new material, the awakening sense (for both) that teaching and life are never-ending moral quests (ibid.).

Noddings' (2010) ethics of care posits 'little faith in broad, abstract principles' (p. 243). It suggests an empathetic response to learners and the taking of responsibility for their needs. Adopting the ethics of care, teachers need to activate a response-ability that relies on particular ethical virtues, such as *sympathetic attention*, *sensitivity* and *receptivity*. As Sockett (2012) points out, this background of caring relations unfolds a wider range of virtues, including *tolerance*, *tact*, *patience*, *discretion*, *civility* and *compassion*.

When the ethics of care permeates classroom life, a teacher's connectedness both to teaching and learners can become visible in many ways. Belenky et al. (1986) identify 'connected teaching' as a practice wherein 'connected teachers are believers', able to meet learners' own worlds of perspectives (p. 227). They aim at helping learners 'in giving birth to their own ideas, in making their own tacit knowledge explicit and elaborating upon it' (ibid., p. 217). Such a teaching/learning environment can result in trusting relationships between teacher and learners (McDermott, 1977). Referring to trust, Rodgers and Raider-Roth (2006) stress that it 'engenders confidence in the student's capacity to trust herself as learner, thinker and creator' (p. 275).

In addition, togetherness in teaching might be empowered by a teacher's virtue of love (Garrison, 1997; Cho, 2005; Halpin, 2009). According to Freire (1998b), 'it is impossible to teach without a forged, invented, and well-thought-out capacity to love' (p. 3). Furthermore, Liston and Garrison (2004) claim that love 'is a creative, critical, and disruptive force', capable 'to fuel our intent to act against the barriers that block an abundant and engaged approach to teaching and learning' (p. 3).

2.3.2.2 Teaching as ethos-intellect nexus

A key feature of a teacher's presence in teaching is the dialectics between his/her intellectual and ethical energies (Campbell, 2008b, 2008c; Carr, 2003, 2006, 2007; Day, 2004; Fenstermacher, 1990, 2001; Goodlad et al., 1990; Hansen, 2001; van Manen, 1994; Sockett 2012). In this regard, a teacher's behaviour, pedagogical style and methodology undergo a merger, because in teaching they function simultaneously, affected both by his/her special character and intellectual capacities. The use of language, as evidenced by empirical studies, is an added ethos-intellect driven aspect of a teacher's presence (Sockett & LePage, 2002; Willemse et al., 2008). As Fenstermacher (1990) has argued, in teaching, 'matters of what is fair, right, just and virtuous are always present … The teacher's conduct at all times and in all ways is a moral matter' (p. 133).

Interestingly, Campbell (2008a) gives us a vivid and spherical depiction of what "[t]eaching ethically" means within the quotation below:

> [T]eachers' use of pedagogical techniques or classroom management strategies, their choices of curriculum and teaching materials, their methods of assessment and evaluation, their interpersonal exchanges with students and others on behalf of students, or any other aspect of their daily practice … [have] the potential to influence student wellbeing emotionally, intellectually, and physically. … [It] may be recognised in the tone of voice a teacher uses to address students, … the casual remarks a teacher makes, the way a teacher arranges groups or adjudicates among the sometimes conflicting needs and interests of students (p. 4).

It is therefore obvious that a teacher's self is not limited simply to his/her teaching role, but it also releases the inner qualities of his/her ethos. In this way, a teacher brings his/her personal and professional virtues together. Sockett (2012) suggests that teachers need to practise a network of ethical virtues, like *trustworthiness*, *sincerity courage*, *persistence*, *endeavour*, *perseverance* and *self-control*. On the other hand, he emphasises the necessity for the intellectual virtues of *truthfulness*, *accuracy*, *clarity*, *consistency*, *open-mindedness*, *fairness* and *impartiality*.

Additionally, phronēsis is recommended both by Carr (2003, 2006) and Dunne (1993, 2011) as the most crucial intellectual virtue of a teacher. In particular, Dunne (2011) demonstrates that phronēsis comprises the 'most precious source' (p. 24) for good practical judgments. Teachers need phronēsis to deal with the countless inherent pedagogical challenges of a classroom life. Carr (2003), too, acknowledges phronēsis as the best agency for strict impartiality in combination with the Aristotelian virtue of justice, arguing that there 'may be no less injustice in treating unequals equally than there is in treating equals unequally' (p. 65). For both, phronēsis represents the best indication of the quality of professional reflection and practice. As highlighted by

Dunne (2011), when ‘the use of the term “professional” … connotes … [phronēsis]’, then, ‘“professional wisdom” has real purchase’ (p. 23).

This last thesis of Dunne gives rise to vital questions related to teacher education, since such a context is the framework of the study. Among the most crucial questions are: (1) whether professional preparation programmes promote the student teachers’ aretaic development (see Figure 2.2)? (2) Are student teachers educated in terms of developing an understanding of teaching as an ethical practice? (3) Are student teachers prepared to be aware of how to apply an epistemological approach in teaching? All these matters are at the crux of the next sub-section and will be discussed with respect to contemporary tendencies in teacher education.

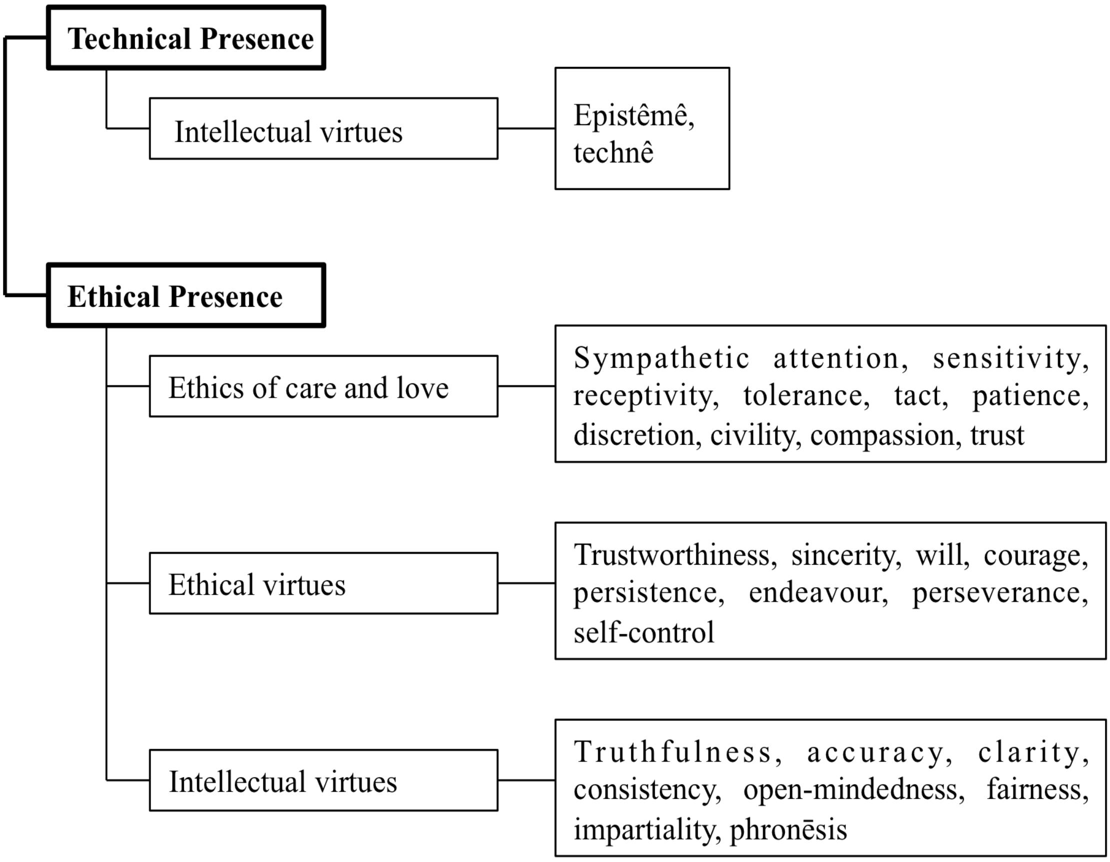


Figure 2.2: The quality of a teacher’s presence in teaching

2.3.3 The Accountability of Teacher Education

A substantial body of literature is based upon the allegation that teacher preparation programmes carry a serious weakness in educating prospective teachers to understand both the ethical ontology of teaching and, concurrently, the ethical dimensions of the teacher's presence (Bullough Jr. & Pinnegar, 2009; Campbell, 2011; Mahony, 2009; Sarason, 1999; Sockett 2012; Zeichner, 2009). This paradoxical absence in teacher education, according to Campbell's (2011) thesis, is not only unreasonable, but also, incompatible with the teaching profession. As she maintains, the 'ethical knowledge is at the core of good teaching, [so] it would be logical that the starting point for its cultivation would be in pre-service teacher education programmes' (ibid., p. 83). A recent research study among teacher educators by Willemse et al. (2008) affirms the lack of attention given to ethical responsibilities in teaching on the one hand, while on the other indicates that any attempt at emphasising ethical matters tends to be a 'largely implicit and unplanned' process (p. 445). Furthermore, Mahony (2009) speaks of the nothingness of ethical literacy in teacher education and characterises this reality as 'bizarre', culminating in confusions, uncertainties and, ultimately, in an inadequate professional preparation (p. 988).

One fundamental cause of this deficiency in teacher education, as argued by Zeichner (2009), is the great emphasis placed primarily on the student teachers' technical competences and subject matter knowledge. In Sarason's (1999) words, the 'teacher preparatory programs are part of the problem and not of the solution' (p. xi). In a similar vein to van Manen (1994), Sockett (2012) criticises Shulman's (1987) theory of pedagogy as responsible for this pragmaticism in teacher education. As he infers, '[u]niversities, devoted to the life of mind, seem oblivious to the damage they are doing to the teaching profession', because of 'the much-touted knowledge-base initiative of the late 1980s (see Shulman, 1987) that promised so much and yielded so little' (p. 217).

Consequently, if we want teacher education to make a difference, then what is essential is a radical change in the educational philosophy that pervades its programmes. Crucially, Campbell (2011) suggests that the most imperative is the teaching of a separate foundation course concentrated on teaching ethics. As she explicates:

> If teacher education programmes neglect to make professional ethics education an intentional and central aspect of their curricula, then they will continue to miss a significant opportunity to try to influence the collective ethical knowledge of the profession (ibid., p. 92).

Likewise, Sockett (2012) contends that the presence of a context of philosophical inquiries needs to be central to teacher education. The same purpose is demonstrated by Greene (1995), indentifying the necessity for a humane and liberating pedagogy through literature and art, offering the potential for philosophical thoughtfulness. This form of pedagogy, as she claims, can awaken the student teachers' consciousness and yet develop their professional notion of teaching 'as an address to others' consciousness' (ibid., p. 26). Consciousness, as captured by Greene, is the transformative space of our self and, in this sense its cultivation can be pondered as the core premise of aretaic development.

Moreover, other scholars elaborate ways for promoting phronēsis. Notably, Lunenberg and Korthagen (2009) contend that an accessible approach to this purpose is the practice of reflection and self-critique, based on actual teaching experiences in the course of school practicum. In their view, this combination of both practices of teaching and reflective thinking is the most constructive method for the understanding of the synergy between theory, practice and phronēsis.

Notwithstanding that all these positions give strong evidence of the possible influence of teacher education on the student teachers' aretaic development, Oser (1994) maintains an antithetical perspective. As discussed in the introduction of this chapter, Oser rejects any idea of teaching and learning as virtue-driven processes and believes that virtue is an impossible target in teacher education. As the fundamental assumption of this study is clearly opposed to Oser's view, its empirical findings might possibly problematise his position.

2.4 EPILOGUE: GOOD TEACHING/TEACHER

To become an educated citizen, as Nussbaum (1997) points out, does not simply mean 'learning a lot of facts and mastering techniques of reasoning, it means something more. It means learning how to be a human being capable of love and imagination' (p. 14), If this is true, then it is manifest that the question *what is good teaching* needs to be inquired beyond its 'technical rationality' (Dunne, 2011, p. 15). Before all else, it is essential to understand pedagogy as an ethical undertaking and, consequently, the inner life of teaching as ethical too. Regardless of the contemporary educational discourse that prefers to be quite apathetic to this vision, but more sympathetic to the idea of the instrumental effectiveness of teaching, this chapter has argued that good teaching emphasises an aretaic pedagogy based on a person-centred vision, aiming at the learners' development of intellectual and ethical virtues.

Practically, this philosophical perspective of pedagogy can be achieved, according to Sockett's (2012) thesis, through the application of an epistemological approach. It can serve as the scaffolding for a dialectical learning between knowledge and understanding of self. The fusion of public and private knowledge is the key epistemological condition towards this outcome. The learners' aretaic development can become feasible, since they elaborate knowledge on the basis of a series of six constituents: evidence, truth, belief, commitment, experience and identity.

The presence of the teacher in the framework of an aretaic pedagogy needs to be perceived far beyond Hanushek's (2002) assertion that 'good teachers are ones who get large gains in student achievement for their classes; bad teachers are just the opposite' (p. 3). The alternative paradigm, as proposed within the chapter, is the teacher's engagement in an authentic relationship with learners, where he/she knows and responds with pedagogical/emotional/ethical sensitivity to them and their learning needs. In other words, as Nias (1996) highlights, we want teachers 'to be whole persons in the classroom' (p. 305). Good teachers, then, are those who love and delight in their profession, understanding the academic success of their learners as one inseparable aspect of their ethical accountability. So, what teachers need is a serious and responsible harnessing of the pedagogical virtues – epistemic, technical and ethical – that, in fact, together constitute the essence of their professionalism.

Last but not least, in an aretaic pedagogy both learners and teachers share the potential to develop a virtuous self. In light of this idea, teaching offers the pedagogical/ethical/social conditions that could enable the promotion of a eudaimonistic life. According to Aristotelian ethics, as discussed in the previous chapter, a person manages to become eudaimon when he/she exercises virtues both in private and public life. Undoubtedly, teaching might then be speculated as a prime paradigm of eudaimonia-driven space.

What follows is the consideration of the eudaimonistic dynamics of the practice of drama/theatre education, given that this is the specific context of the study. Thus, the next chapter focuses on the epistemology of the field and its possibilities for the development of the learners’ virtues.

Chapter 3

THE EUDAIMONISTIC SPACE IN DRAMA/THEATRE EDUCATION

> And in connecting the idea of goodness with that of the good life, beauty can provide us with a conceptual and analytical base from which to re-engage with an idea of the arts and of education as pursuits morally worthwhile for their own sake, for the life-enhancing qualities they can bring rather than economic or social purposes they can serve. … [I]t is to re-introduce it as a means to expand and heighten our consciousness (Winston, 2006a, p. 299).

3.1 INTRODUCTION: THE HARMONY BETWEEN BEAUTY AND VIRTUE

The scope of this chapter is to articulate ways of seeing virtue ethics in the space of drama/theatre education. This effort, however, is amplified by a fresh sense of goodness interwoven with beauty that comes to enrich our perception of eudaimonia, as has been formed so far. In *Beauty and Education* (2010), Winston attempts to embody beauty in the educational discourse, from which it 'is entirely absent' (p. 1). Unlike education, as he observes, beauty is a habitual concept of our everyday communication. So, he expounds a novel and powerful re-interpretation of the serviceability of beauty in the arts and education in general. His approach to beauty goes beyond Kant's deontology, which posits beauty as being detached from its impact on the ethical and practical concerns of our ordinary/professional life. The central idea to the revival of beauty is its recognition as an ethical value that holds an esoteric and unselfish energy of the human mind and heart. Beauty is made manifest as a channel of refinement of the self's consciousness.

Significantly, Winston was mostly inspired by the Platonic positions of the philosopher Murdoch (1991), who illuminates our philosophical/aesthetic understanding of teaching through beauty as ‘a training in the love of virtue’ (ibid., p. 86). Given the Platonic ideal, ‘to love the beautiful is to desire the good’ (Nehamas, 2007, p. 127), Winston (2010) proceeds to unify both ideas – beauty and good – arguing that ‘an education in beauty is also an education in goodness’ (p. 85). Remarkably, this correlation clearly advocates both ethical values as educational goals and, moreover, suggests that their attainment depends upon the synergy of both.

Determining the role of beauty in drama/theatre education, it is essential for its epistemology to be assumed in terms of art (Bowell and Heap, 2010). Defining the field as an art, in O’Toole’s (1997) view, means that ‘by its nature [it] explores the metaphysical construction of alternative realities in aesthetic configurations’ (p. 186). As Best (1996) has argued, its effectiveness relies substantially on ‘the *dynamic*, expressive potential of the character of artistic meaning and learning’, which can open ‘*fresh horizons of insight*, and therefore feeling’ (p. 15, italics original). It is overt that Best places emotional development at the heart of artistic work, a critical position that also displays its contribution to the promotion of virtues. According to Aristotelian theory, as discussed in Chapter 1, ‘[v]irtues are dispositions not only to act in particular ways but to feel in particular ways’ (MacIntyre, 1981, p. 149).

The idea, however, of correlating aretaic development with the epistemology of drama/theatre education is not novel; it is in fact a long-established notion. Despite its broad popularity within the field, what is new is the idea of educating student teachers to understand teaching as an ethical, virtue-driven practice through drama/theatre education. The fact that no other study, as evidenced in the review of the literature, has explored this prospect gives this study an added innovative perspective.

Classically, Neelands' (2004, 2009b) writings speak passionately of the inherently "humanising" role of drama/theatre education, emphasising its transformative ethos as '[a] pedagogy of hope, change and choice' (p. 15). More specifically, he establishes the 'priority and primacy to the personal and social development of the students' (2004, p. 50). To be precise, aretaic development is placed within this ideological frame, further exploring a third dimension: that of professional development.

During the second half of the twentieth century, a growing body of literature classifies drama/theatre education as a pedagogical medium closely connected to the growth of virtues (Courtney, 1980; Heathcote, 1984; Heathcote & Bolton, 1995; Neelands, 1984; O'Neill, 1995; Slade, 1954; Wagner, 1999; Winston, 1998). Indicatively, Bolton (1990) suggests: 'sensitivity, commitment, confidence, self-assertion, eagerness to learn, the development of positive thinking and the acquisition of wisdom is a kind of natural outcome of drama' (p. 11). Recognising that the range of aretaic development cannot be either predetermined or predicted for all cases, but always depends upon context, the virtues being examined in this chapter are those mainly originated from *dialogue* and the *ethics of the beautiful*, as these have been studied by three leading practitioners: Jonothan Neelands, Helen Nicholson and Joe Winston.

Thus, the study of virtues occupies the second section of the chapter, whereas the crux of the first is the epistemology and pedagogy of the field. Because the study adopts the term *drama/theatre education*, this is an added theme being explored with respect to contemporary views of literature. Finally, the chapter concludes with an argument on the convergence of the two practices – of teaching and the teaching of drama/theatre education – on the basis of aretaic pedagogy.

3.2 THE EPISTEMOLOGY OF DRAMA/THEATRE EDUCATION: TOWARDS A PEDAGOGY OF SELF IN RELATION TO OTHERNESS

The witness of the dynamics of theatre is alive in the (re)presentation of living realities embedded in human existence. Arendt (1998) is one leading philosopher who advocates such theatre aesthetics and states:

> The theatre was the political art par excellence; only there is the political sphere of human life transposed into art. By the same token, it is the only art whose sole subject is man in his relationship to others (p. 188).

For Arendt, as demonstrated, the theatre is a metaphor of the public space of human condition in an inextricable association with alterity. According to her philosophical notions, the human self is seen and recognised by others primarily through the energies of action and speaking. This social premise of the interplay between the self and the other is the one that also underpins the drama/theatre education epistemology.

3.2.1 Delineating the Art of Drama/Theatre Education

As a new researcher and a relatively inexperienced teacher in the field(s), I find the task of defining drama education and theatre education challenging, since the relevant literature does not figure the field(s) as static or monolithic practice(s). Contemporary drama and applied theatre, as Dunn and Anderson (2013) point out, come across with a refreshing ‘eclecticism’, which gives witness to the fact that the fields continually reshape themselves according to their ‘context, purposes and participants’ (p. 293).

Given that my personal teaching experience is predicated on the two courses that I teach in a teacher preparation programme – *Drama Education* and *Theatre Education and Theatrical Play* – it is important to note that both courses are designed around the idea that, on the one hand, they share common theatrical components – ‘focus, metaphor, tension, symbol, contrast, role, time, space' (Bowell & Heap, 2001, p. 1) – but, on the other hand, each one concentrates on different approaches and purposes. Taking into account critical themes, historical information and pedagogical contexts regarding the field(s), this discussion is an attempt to describe the two separate fields as integrated in one wider pedagogical-artistic area.

3.2.1.1 Identification of the field(s)

Martin-Smith's (2005) imaginative and playfully illustrated suggestion of the aesthetic similarities of drama education and theatre education is influential in seeing the two fields as one. In particular, he indicates:

> Examining the aesthetics of the complementary fields of educational drama and theatre is like looking through a kaleidoscope. If you turn it one way, you see one colourful pattern; if you turn it the other way, you see yet another. The multiplicity of approaches to drama and theatre education, each with its own aesthetic pattern, often obscures the common ground they all share (ibid., p. 3).

What becomes clear through the thesis of Martin-Smith is the fact that both fields are closely interconnected. Essentially, they have the same ontology, and it does not matter if they deploy different methods.

A second key source that reinforces the propensity for unifying the two fields is Bowell and Heap's (2005) discussion of the contemporary necessity to educate student teachers to become teacher-artists. On the basis of this proposal, they stress:

> … it would seem a more prudent policy to train *teacher-artists* who have the ability to meld their pedagogical understanding and skill with the aesthetic craft and sensibility than to rely on visiting artists as the "natural" or "normal" providers of arts education (ibid., p. 59, italics original).

Focusing on the art of theatre in education, they consider the outlook of how the teacher might function 'as an artist within the particular genre of applied theatre known as process drama' (ibid.). Interpreting their view, it is apparent that they discern applied theatre as an umbrella art, within which process drama is determined as one specific genre. In another case, when Bowell and Heap (2001) examine the question "Where does drama fit into education?", they demonstrate that there exists a 'newly emerging consensus among practitioners [that] recognises an inclusive model of drama within education: a model which seeks to accommodate a range of genres which are all grounded in performance' (p. 1).

A third supplementary, providing strong evidence and further corroborating the positions of Bowell and Heap, is Neelands' article *The Diversity of Drama Education: Models and Purposes* (2008). Significantly, Neelands discusses both historically and geographically the different approaches to drama applied in schools, through which the evolutionary course of the field is so emphatic. Following Neelands' historical line, *Drama in Education* – the model of Dorothy Heathcote and Gavin Bolton – was fundamentally built on the techniques of teacher in role and role-playing. It is this model that has subsequently evolved into *Process Drama*. Cecily O'Neill (1995), one of the pioneers of Process Drama, defines it as a new participatory approach, which presupposes:

> … a complex dramatic encounter … that evokes an immediate dramatic world … [and] depends on the consensus of all those present for its existence. Process drama proceeds without a script, its outcome is unpredictable, it lacks a separate audience (p. 5).

In addition to these two models is Neelands' (2008) proposal of *Drama Education* that moves 'beyond the boundaries of process drama' (p. 49). Substantially, it integrates a diversity of conventions and theatrical techniques, and therefore has also become known as the "conventions approach" (p. 60). As Neelands has argued, this more recent model 'seeks to use drama as a learning medium and also to teach the techniques, histories, forms and codes of the theatre' (ibid.). Moreover, Neelands highlights that Drama Education is an approach absolutely advocated by Heathcote (1982), who demonstrates its importance in this way:

> So we come to the fascinating area of conventions which can be used to enable children to become involved in drama experiences of many types. The ability of children to achieve truthful behaviour under both TiE and classroom drama, and to become committed to the decisions … is phenomenal. Conventions, as I shall outline, seem to me to be a most useful additive to both types of work (p. 28).

It is evident from Neelands' positions that Drama Education succeeds in combining the very closely related fields of Theatre in Education and Process Drama. This conclusion is validated by Neelands (2008), who underlines that '[t]his model is distinctive because it does not distance classroom uses of drama from the broader field of theatre in society' (p. 60). Consequently, in light of this brief history of the models of drama and the recent tendencies in preparing student teachers as artists, this study adopts one term for both fields: that of *drama/theatre education*. Therefore, drama/theatre education is herein conceived of as art in education, which accommodates all those approaches that allow for an exploration of human conditions through the creative aesthetics of theatre performance.

3.2.1.2 Determination of pedagogical background

In essence, drama/theatre education, as Neelands (ibid.) elucidates, is a model of pedagogy rather than a vehicle for artistic ends, which is informed by key educational theories. Dewey's (1934, 1938) progressive pedagogy is one theory that has fundamentally influenced its epistemology. The prominence given to empirical and artistic learning is a clear demonstration of Dewey's key pedagogical principle that real world experiences should be integrated into school life and the learning context. For Dewey, artistic practices are the ones that may incorporate the development of perception, emotion and action.

Social constructivism is another basic theoretical frame of drama/theatre education (Neelands, 2008; Wagner, 1999). Bruner's theory of scaffolding and Vygotsky's theory of social learning have given impetus both for the enhancement of teamwork and the application of affective and cognitive activities. The teacher is seen as the facilitator of the teaching/learning process, who is called to draw special attention to the technique of teacher-in-role. In addition, Freire's humanistic pedagogy underpins the dialogic learning strategies of drama/theatre education, while their primary intention is to give a leading role to the learners' presence, resulting in the configuration of knowledge by the learners themselves (Neelands, 2008).

Furthermore, the pedagogy of the field is inextricably intertwined with theories of theatre and performance (ibid.). The Brechtian theory of theatre, which is focused on the transformation of spectators from passive recipients to critical thinkers (Brecht cited in Willet, 1964), boosts the attention on a more critical participation by means of theatrical conventions. Participants, both as artistic actors and social actors, are encouraged to (re)present the world, acting on their own worlds through imaginative conditions (Neelands, 2000, 2008). Likewise, the methodology of Boal's forum theatre, inspired by the idea of the spectator as actor, reinforces the engagement of learners in and out of role, offering them the space for dialogised questioning and discussion (Neelands, 2008).

Last, perceiving drama/theatre education as a performative art means that the aesthetics of its teaching/learning prepares participants for all those performances of our everyday life. In Nicholson's (2011) view, this learning outcome is of paramount significance. As she strongly highlights, 'learning to participate in different forms of theatre and understanding the conditions and constructions of performance is, arguably, one of the most important elements of education' (p. 200).

3.2.2 Articulating the Aesthetics of Dramatic Engagement

As has been inferred so far, one essential epistemological condition of drama/theatre education is the multimodal participation and spectatorship both of teacher and learners, observable in continual sequence and interaction. Neelands (2004) stresses that the teacher/author is a key contributory factor in the poetics of the field. Certainly, when Wagner (1999) contends that drama is 'powerful because its unique balance of thought and feeling makes learning enjoyable, exciting, challenging, relevant to real-life concerns' (p. 5), Neelands (2004) shows his disagreement with this perception, commenting:

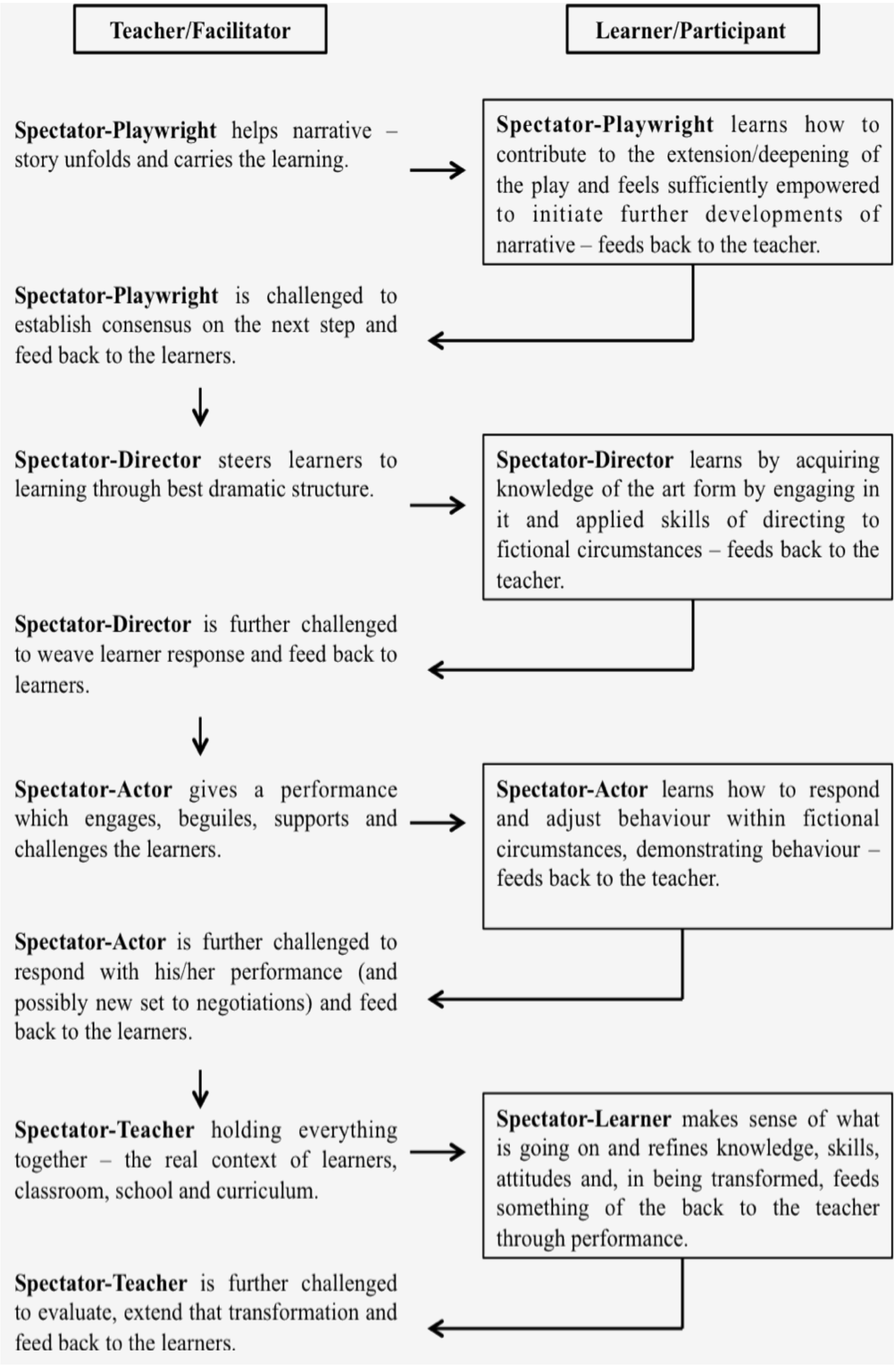
> What is hidden in the claim that "drama is powerful" are the distinctive and preferred values, ethics and aesthetics of the author and how these socially constructed subjectivities have shaped pedagogical actions, intentions and the interpretation and presentation of the efficacy of the 'results' or effects of drama (p. 48).

Neelands' hermeneutic view makes lucid that the dynamics of drama/theatre education as a pedagogical implement rest significantly upon human agency. The teacher's "worlds", as being elucidated, is a decisive coefficient, not only for the effectiveness of the teaching of the field, but also for the ways by which he/she can understand its educational outcomes.

3.2.2.1 Quadripartite presence

Beyond the pedagogical/artistic/ethical presence of the teacher/author, a second fundamental principle of the power of the field is the configuration of the theatrical ensemble. In Bowell and Heap's (2005) words, this condition is built on the idea that the 'external audience of the theatre is replaced by an internal audience, so that the participants are **both** the theatrical ensemble that creates the "play" and the audience that receives it' (p. 60, bolded original). Seeing the space of action within this perspective, let us give further recourse to Neelands' (2000) observations: it is 'informally divided into "stage" and "auditorium"' (p. 51), while all participants 'are physically and psychically engaged in the dramatic action, which requires actions-to-be-taken in order to progress' (p. 50). Wagner (1999) indicates that the theatrical presence/engagement of all participants is practically evidenced through the different roles they perform, such as: playwrights, actors, spectators and critics.

A more analytical interpretation of the above quadripartite roll of the participants is given by Bowell and Heap (2005). Their essential idea is the 'self-spectator', who is activated as "spectator-actor", "spectator-playwright", "spectator-director" and "spectator-learner"' (p. 66). The inspiration of this participatory schema is Dorothy Heathcote's pedagogy, which highlights 'a process of "education for self-direction"' (ibid.). Given that these roles are enacted in a reciprocal interplay between teacher and learners, the result is the building of a spiralled interactivity (see Figure 3.1). In this interactive process, the learners become teachers and the teacher becomes a learner, and thus all work in a context of "colleagueness" and 'co-creativity' (ibid., p. 67).



Spectator-Playwright helps narrative – story unfolds and carries the learning.

Spectator-Playwright learns how to contribute to the extension/deepening of the play and feels sufficiently empowered to initiate further developments of narrative – feeds back to the teacher.

Spectator-Playwright is challenged to establish consensus on the next step and feed back to the learners.

Spectator-Director steers learners to learning through best dramatic structure.

Spectator-Director learns by acquiring knowledge of the art form by engaging in it and applied skills of directing to fictional circumstances – feeds back to the teacher.

Spectator-Director is further challenged to weave learner response and feed back to learners.

Spectator-Actor gives a performance which engages, beguiles, supports and challenges the learners.

Spectator-Actor learns how to respond and adjust behaviour within fictional circumstances, demonstrating behaviour – feeds back to the teacher.

Spectator-Actor is further challenged to respond with his/her performance (and possibly new set to negotiations) and feed back to the learners.

Spectator-Teacher holding everything together – the real context of learners, classroom, school and curriculum.

Spectator-Learner makes sense of what is going on and refines knowledge, skills, attitudes and, in being transformed, feeds something of the back to the teacher through performance.

Spectator-Teacher is further challenged to evaluate, extend that transformation and feed back to the learners.

Figure 3.1: The topography of the spiralled interactivity between teacher and learners, adapted from Bowell and Heap 2005, p. 67

3.2.2.2 ‘Sociology of aesthetics’

The aesthetics of participation/spectatorship in drama/theatre education, as has been illustrated, enables us to assume an element of plasticity in the exploration of stories and concepts. Gallagher (2005) defines this quality as the *‘sociology of aesthetics’* (p. 82). She argues that this kind of aesthetics depicts the learners’ cognitive and embodied responses in their attempt to represent human realities. In her own words, the dramatic “frame” ‘serves to *distance* the players from the subject in such a way as to ultimately *engage* them aesthetically and offer to them a simultaneous sense of recognition’ and ‘the potential for change’ (ibid., p. 83, italics original).

In this regard, the fictional context of drama/theatre education opens up spaces of social understanding, within which the role-players scrutinise and perform different possible decisions and actions. Therefore, imagination operates as a “gateway” (Dewey, 1934, p. 272) that permits the learners to engage aesthetically through ‘critically examining and physically embodying their own and others’ sensuous perceptions and interpretations’ (Gallagher, 2005, p. 93). This prospect of seeing self and others by means of the sociology of aesthetics, as Gallagher (ibid.) estimates, contributes to a social education that should be a vital concern of schools. What is therefore needed is the enhancement of the learning process with aesthetic experiences.

Critically, the process of the sociology of aesthetics as a rich source of social awareness might also be regarded as a significant isotope for the development of virtues. While this consideration is at the crux of the study, the next investigation focuses on the possibility for learners to achieve aretaic development through their practical/aesthetic participation in drama/theatre education.

3.3 VIRTUE-CENTRED ISOTOPES IN DRAMA/THEATRE EDUCATION

As noted in the introduction of the chapter, drama/theatre education provides a poly-dynamics towards the practice of virtues. This notion denotes that it affords a large range of sources that can promote aretaic growth. For example, Winston's (1998) work shows evidence of the role of traditional tales in drama as a vital isotope, within which the virtues 'can be problematized, played with, subverted, reframed, or brought into conflict with one another' (p. 176).

This discussion draws our attention to two other isotopes of the field, related to dialogue and the ethics of the beautiful. Both are built on the binary aesthetics of participation/spectatorship that entails a nexus of bodily, cognitive, emotional and social experiences/responses. All these conditions, in accordance with Aristotelian ethics (see Figure 1.1, p. 19), constitute a poetical virtue-driven process, given that they can result in virtuous dispositions, emotions and habits.

3.3.1 The Virtues of Dialogue

Despite its pluralistic vision, in drama/theatre education, dialogue exists 'not just as a philosophical concept', but as 'a more actionable and widely practiced effort of inquiry and learning' (Isaacs, 2002, p. 204). An appropriate definition of the model of dialogue exploited in the field is proposed by Isaacs as:

> a special way of thinking and talking that invites people to open a space for learning together. Its purpose is to bring out change at the source of people's thoughts and feelings rather than at the level of results their ways of thinking produce (ibid., p. 203).

On the basis of this description, a typical misconception could be to perceive dialogue exclusively as a language communicative technique, or as a mere conversation. Even worse, we may see it as a trading "discussion", 'where the effort is to win and avoid losing' (ibid., p. 205). As argued by Isaacs, '[d]ialogue's power resides in understanding it *in use*. … its nature is in its living application' (ibid., italics original).

A deeper comprehension of this fashion of dialogue leads us, once again, to the school of thought of the classical Greek philosophers, Socrates and Aristotle. As stressed by Linder (2002), '[c]lassical wisdom locates the origins of modern dialogue in the Classical Greek polis' (p. 53). Banathy (2002) illustrates that Socrates invited Athenians to dialogue sessions, which 'became an essential part of the classical Greek experience' (p. 38). So, Socratic dialogue, as mentioned in section 2.2 of the previous chapter, was a 'principal way to build character' (Linder, 2002, p. 56).

Still, for Aristotle, "Agora" was the place for 'Strategic Dialogue', by which Athenians made 'collective decisions about their collective lives' and the future of their polis (Banathy, 2002, p. 37). Such a dialogic culture was grounded on the ideal of self-governance, known as the "polis-praxis" idea (ibid.). Its fundamentals were: *δημοκρατία* (democracy) – "the power of the people" – *συζήτηση* (discussion) – "searching together" in a dialogue mode – and *δημοσοφία* – the "wisdom of people" (Banathy, 1996, p. 338).

Understanding dialogue's value in the classical epoch of Athens, it becomes apparent that its semantics were equivalent to its existential essence. As Isaacs (1999) interprets, the Greek etymology of *διάλογος* (dialogue) includes the concepts: *δια* – 'gather[ing] together' – and *λόγος* – 'the flow of meaning' (p. 19). Taking into consideration the pedagogical background of drama/theatre education, as evidenced both by the spiralled interactivity between teacher and learners (see Figure 3.1, p. 70) and the practice of the sociology of aesthetics, we could then characterise the teaching/learning space of the field as a paradigm of dialogic practice tantamount to "a community of enquiry" (Wells cited in Bowell & Heap, 2005, p. 67). Thus, in these terms, the dialogic space of the field could enable the fostering of a web of social and democratic virtues.

3.3.1.1 Social virtues

Cooperation is one fundamental virtue than can be developed through dialogue. Defining drama/theatre education, Nicholson (2002) indicates that it is 'an interactive and dialogic art form' that 'depends on collaboration and positive group dynamics' rather than 'individualised learning practices' (p. 82). Likewise, Neelands (2009b) describes the field, stressing its high potentials for social cohesion and cooperation. As he explains:

> Drama and Theatre is the quintessential social art form and this quality is also essential to its educational uses. People come together in order to make and to share in its makings. It is the art of togetherness even if much of its content and form is about representing un-togetherness (ibid., p. 16).

In his book *Together: The Rituals, Pleasures and Politics of Cooperation* (2012), Sennett contends that "the art of togetherness" is a practice of 'hard cooperation' (p. 6). What he suggests, in fact, is something 'beyond the sense that working together is an interpersonal challenge' (Fine, 2012, p. 374). Working collaboratively requires, as he explicates, not "social skills" but 'dialogical skills' (2012, p. 6). A dialogical person, then, is acquainted with the process of 'listening well, behaving tactfully, finding points of agreement and managing disagreement, or avoiding frustration in a difficult discussion' (ibid.).

Within this specific context of cooperation, Sennett (ibid.) discerns two dissimilar ways of practising a conversation: the dialectic and the dialogic. In dialectic procedure, the conversational endeavour is built on a statement of synthesis, which means that contraries and disagreements are driven to common ground. Antithetically, the dialogic conversation remains open-ended. People converse with the aim of exchanging views and experiences, without the necessity of a shared agreement.

Both sorts of conversation cherish an inherent perspective for cultivating ethical dispositions and virtues. *Empathy* and *subjunctivity* as opposed to *sympathy* and *assertiveness* can be developed by means of dialectic and dialogic conversation, correspondingly. The sympathetic response involves an imaginative awareness of alterity and relies on one's own subjective reactions, such as: "I understand how you feel" and "I can feel your fear". While sympathy 'activates one's own ego' (ibid., p. 21), empathy puts the stress instead beyond one's ego, getting outside himself/herself. This comparison indicates that an empathetic response, albeit it is a cooler one, is concentrated on the terms and the needs of the other. As Sennett infers: '[b]oth sympathy and empathy convey recognition, and both forge a bond, but the one is an embrace, the other an encounter' (ibid.).

The subjunctive and assertive mood operate in an analogous trajectory. The first disposition provides a space of possibilities: 'an indeterminate, mutual space in which strangers dwell with one another' (ibid., p. 23), whereas, the assertive disposition maintains its own political site with the risk of creating irreconcilable discussions. This nexus of dialectic and dialogic dispositions and virtues described by Sennett has been demonstrated as a potential consequence of the collaborative ethos of drama/theatre education (Cahill, 2002; Winston, 1999; Winston & Strand, 2013).

Moreover, the practice of dialogue can result in the development of *trust*. As noted by Bolton (1992): 'above all, members of the group have to learn to trust each other, and they as a group have to learn to trust drama' (p. 121). In her article *The Politics of Trust: Drama Education and the Ethic of Care* (2002), Nicholson articulates a theory of trust on the grounds of the feminist philosophers, such as Annette Baier (1995), whose philosophy originates from Hume's moral psychology, and Nel Noddings (1984) and Madelaine Grumet (1988), who champion the ethics of care. As an effect of these influences, Nicholson (2002) considers that trust involves 'a correspondence between belief and expectation, commitment to a person or situation, responsibility for oneself, co-operative behaviour and care for others' (p. 82). On the other hand, she highlights that trust may be recognised practically 'through the public actions of the body–what participants say, how they act towards others, and how they relate to each other physically within the specific context' (ibid., p. 83).

Nicholson (ibid.) also estimates that the practice of trust is always conditional and depends on the context, denoting that it 'is continually negotiated and re-negotiated as new and unexpected circumstances arise' (p. 84). This practical politics of trust, as she points out, demands a caring, learning environment and *respect* for difference. The teacher, she suggests, needs to construct a flexible design of dramatic activities in order to stimulate learners' engagement, with the readiness to give the proper support and intervention throughout the course of work. Under such teaching/learning conditions, trust has the potential to be transformed into a poetical virtue, on the basis of which a series of virtuous dispositions may be unfold: *risk-taking*, *generosity*, *self-reflexivity* and *artistic creativity* (ibid., italics not original).

Following the bigger historical picture, however, it is evident that dialogue, as delineated in section 3.3.1, can impact not only upon the social life, but also on the civic life. This facet of its dynamic brings democratic virtues to the heart of the next discourse.

3.3.1.2 Democratic virtues

According to Neelands' (2007, 2009a, 2009b) thesis, central to the ethos of the ensemble-based model of drama/theatre education is the building of a dialogic democracy. The development of democratic virtues can be perceived as the synergy between dialogue, cooperation, activity and performance (Nicholson, 2011). Neelands (2009a) argues that the ensemble-building environment is a reliable way to urge the learners to construct an active community and a common culture, within which they can begin 'to model the conditions for a future society based in the necessity of learning how to live with the *grave importance of our interdependence as humans*' (pp. 175-176, italics original).

The theoretical underpinning of Neelands' (2009a) notion of democracy emanates both from McGrath's (2002) views of the *παιδεία* (pedagogy) of theatre and Castoriadis' (1997) ideas of the genesis of democracy in ancient Athens. In essence, Neelands' theory guides us to a politics of citizenship that is shown to be largely inspired by the politics of the "polis-praxis" idea. As discussed in section 3.3.1, this political idea is fastened to the trilogy: democracy, discussion and demosophia. Along this line of thinking, Neelands (2009a) indicates that the social, egalitarian and safe conditions of the communal space of drama/theatre education aid learners to become 'a self-managing, self-governing, self-regulating social group' that works artistically with shared experiences and purposes (p. 182).

Therefore, in light of this philosophical context, Neelands (ibid.) suggests a concrete system of democratic virtues. Based on the principles of the *Εκκλησία του Δήμου* (Church of Demos) – the major democratic meeting of ancient Athens – he deliberates five democratic virtues: *isonomia* – equality in respect of the law – *isegoria* – the right to speak – *isopsephia* – equal representation – *parrhesia* – the ethical obligation to speak your mind and – *autonomia* – the right to self-determination. In drama/theatre education the politics of democracy, through the practice of these virtues, has an even more powerful influence on the learners' ethics as a result of the potential they are given to participate in a performative space of political aesthetics. In this sense, the artistic work transforms into a public sphere (Arendt, 1998), wherein the learners obtain an empirical knowledge of democracy as an internal good of their learning linked both with respect and freedom of expression.

3.3.2 The Virtues of "Soft Beauty"

In this discussion the attention is turned to real-life aesthetic virtues, mostly suggested by Winston (2006a, 2006b, 2009). Drawing upon Scarry's (2001) analysis of Kantian concepts of – the beautiful and sublime – Winston demonstrates a nexus of virtues that originate from the ethics of the beautiful. Taking into consideration the notion that '[t]he sublime is principled, noble, righteous; the beautiful is compassionate and good-hearted' (ibid., p. 84), he connects the sublime with the emotions of 'awe and wonder, admiration and fear' and the beautiful with sentiments that are 'gentler, more reassuring in the pleasures they afford' (2006a, p. 289). Given these different emotional responses to the two concepts, Scarry (2001) argues that the sublime moves and displays an aesthetics of power, whereas the beautiful charms and shows an aesthetics of less powerfulness. Within this theoretical framework, Winston (2006a) proceeds to define those 'softer virtues of charm, sentiment and comfort' (p. 289), integral to the teaching/learning space of drama/theatre education.

Laughter, as he contends, is a charming virtue that connotes 'a spontaneous sign of companionship' (2009, p. 39). According to his argument, laughter is a responsive action with multimodal characters and intentions, often combined with the learners' frivolous and antisocial reactions. However, laughter can be proclaimed as a virtue when its dispositions convey that liberating energy that helps learners overcome their ego and take on 'a new, communal and playful identity for the temporality of the drama experience' (ibid.). In this view, laughter turns out to be the vitalising element that bridges teaching/learning with fun, playfulness and risk taking, all signifying qualities of good pedagogy. Winston chooses to liken playful laughter with a picture of togetherness derived from warm home life. As he notes:

> It is more reminiscent of the shared laughter of the happy family, the kind of laughter that can be seen as a characteristic of the good life. Laughter, in other words, as a virtue' (ibid., p. 41).

In so doing, he highlights the poetical impact of laughter beyond itself. It has the power to regenerate the virtues of '*gaiety* and *cheer*, *compassion* and *good-heartedness*' (ibid., p. 43, italics not original). Moreover, in a classroom atmosphere of joy, laughter can be correlated with *wit* and *humour*; virtues that further promote the learners' connectedness and liveliness (ibid.). Importantly, the practice of these virtues reinforces the development of both subjunctive and dialogic dispositions in conversational encounters (Winston & Strand, 2013).

Civility is another virtue that may be seen as a virtue of the beautiful. Using Sennett's (2012) account, Winston and Strand (2013) elaborate upon civility as a virtue that 'consists of a certain lightness of touch, of irony, an ability to sustain a discussion that is openly inquisitive rather than overly assertive, to create an atmosphere of good will' (p. 70). In these terms, certainly, civility could be recognised as a virtue of dialogue too. This is a perspective clearly evidenced by Sennett, who determines civility as 'treating others as though they were strangers and forging a social bond upon that social distance' (2003, p. 264), and yet as 'an exchange in which both parties make themselves feel good about the encounter' (2012, p. 120). Nonetheless, connecting Sennett's theory of civility to the ethics of the beautiful, Winston and Strand (2013) elucidate that both call attention to 'charm, liveliness and good-heartedness' (p. 70), sentimental energies that configure the form rather than the content of a conversation. Civility, therefore, can considerably affect the virtuous dispositions that unfold in a social encounter.

For Winston (2009), the imperative when regarding the virtue ethics of the beautiful is, first, the right comprehension of its pedagogy and, subsequently, its employment. As he suggests, the ethics of the beautiful can contribute to the awakening of beauty and thus to the creation of a world that 'actually feels as we would like the world to feel' (p. 44). Surely, all the other virtues that have been explored both as social and democratic (see Figure 3.2) can also serve in the building of such a world of beauty. Their end, overall, is the building of the virtuous self and the understanding of good life, both of which are based on 'a continual beginning afresh' (Dewey, 1916, p. 360).

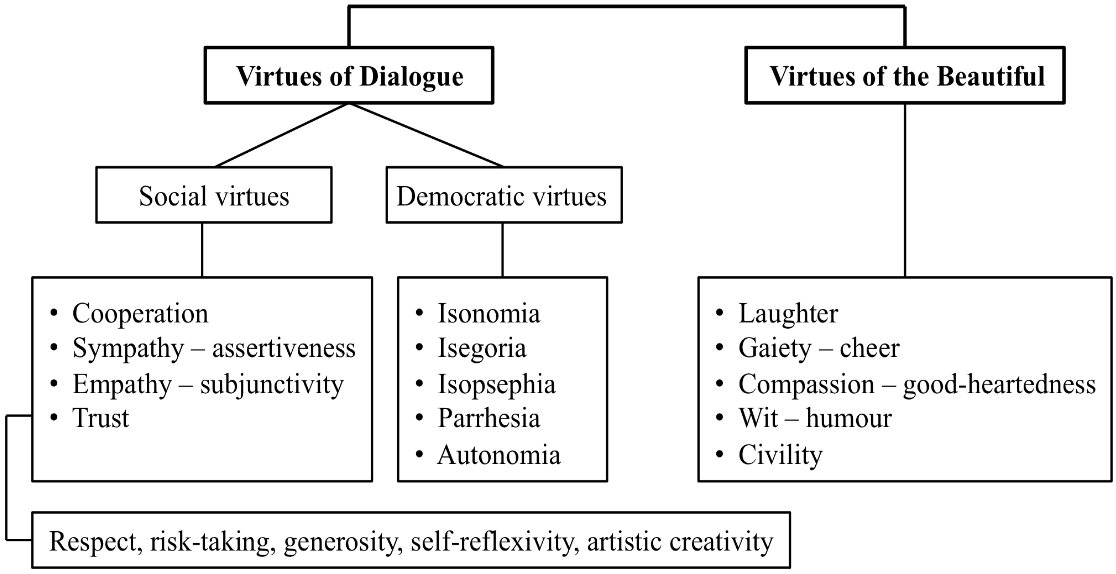


Figure 3.2: Virtue-centred isotopes in drama/theatre education

3.4 EPILOGUE: CONVERGENT EPISTEMOLOGIES

This chapter has examined the contribution of drama/theatre education to aretaic development. As demonstrated, the epistemology of the field encourages a person-centred pedagogy and, in consequence, the flourish of virtues. In this regard, such an assertion allows the correlation of the epistemology of drama/theatre education with the epistemological approach to teaching proposed by Sockett (2012), as considered in the previous chapter. Summarising the essential epistemological parameters of the field, we can therefore focus on four key virtue-building conditions, similar to those that Sockett identifies as fundamentals for the construction of virtues.

First, given that an epistemological approach depends significantly on the dialectics between public and private knowledge (see Figure 2.1, p. 45), in drama/theatre education this principle is integral to the nature of the dramatic/theatrical work. It is evident that the components of private knowledge – experience, commitment and identity – are at the heart of the learning space of the field, while the learners' artistic practices, substantially, are an original product of these components; at the same time, it is clear that they can be further expanded through them. Concerning public knowledge, this still exists in the learning process, since its elements – truth, belief and evidence – customarily function as inherent traits within the investigation of stories and human realities, since they comprise the prime source of artistic work.

Second, the ensemble-based model of teaching/learning in drama/theatre education constructs the required communal culture that, according to Sockett (ibid.), is one indispensable condition for the promotion of virtues. In essence, as previously discussed, the nature of work within the field is completely collaborative and, as a consequence, boosts the virtues of dialogue, democracy and even the virtue ethics of the beautiful. Unquestionably, one feasible effect of the development of these virtues, and one that could be regarded as a third resemblance with the expectable outcomes of an epistemological approach, is the potential confrontation of the learners' egocentric stances. The frequent recurrences of both public and private conversations, within the process of making the artistic work, enable the learners to problematise their belief-holding self and, furthermore, to enrich their social awareness through the lens of its sociological aesthetics (Gallagher, 2005).

Lastly, in drama/theatre education, as is also the case in an epistemological approach, the teacher's presence is a crucial factor in the development of virtues. His/her presence, as argued in the previous chapter, may influence both intellectually and ethically the process of teaching/learning and, accordingly, the learners' aretaic development. In drama/theatre education the teacher's aesthetic/artistic/ethical values, integrated in the teaching/learning space as highlighted by Neelands (2004), are crucial coefficients of the poetics of the field. However, because the teacher works as a co-author with learners (see Figure 3.1, p. 70), playing simultaneously the roles of playwright, director and actor, these conditions make his/her presence decisively important for the excellence of the teaching/learning. As it becomes perceptible, some of the pedagogical/ethical qualities needed for his/her quadripartite presence are playfulness, imagination and creativity, as well as believing in dialogue, reciprocity and autonomy.

PART TWO

CONSTRUCTING A PHENOMENOGRAPHIC CASE STUDY:

The Design of its Theoretical and Empirical Process

Chapter 4

METHODOLOGICAL APPROACHES AND RESEARCH CONTEXTS

> Like other applied fields, education research serves two related purposes: to add to fundamental understanding of education-related phenomena and events, and to inform practical decision making (Shavelson & Towne, 2002, p. 83).

4.1 INTRODUCTION: AN INVITATION TO QUALITATIVE RESEARCH

The delineation of the theoretical stage of the design of this research study is the central aim of this chapter. In order to achieve the teleological character of education research evidenced in the above quotation, Merriam (2001) proposes that the most appropriate approach is the planning of the research journey as a 'vacation trip' (p. 3). The real meaning she ascribes to this idea makes the design seem a persistently action-guided investigation, which, if it is concentrated on 'discovery, insight, and understanding from the perspectives of those being studied, offers the greatest promise of making a difference in people's lives' (2009, p. 1).

In the last two decades, literature on research has witnessed a general consensus that the key driver of research design is not methodology, which is used precisely to answer knowledge-constitutive questions, but the questions that are themselves under study (Creswell, 1998; Ercikan & Roth, 2006; Hesse-Biber & Leavy, 2011; Merriam, 2001; Sale et al., 2002; Suter, 2012). This emphasis on research questions is transparent in the report *Scientific Research in Education* (2002), generated by a National Research Council Committee in Washington, US, in the following way:

> Recognising the design must go hand in hand with the problem investigated, we examine education research design … across three common types of research questions: What is happening? Is there a systematic effect? and How or why is it happening? (Shavelson & Towne, 2002, p. 27).

Discussing these three modes of research questions, Ercikan and Roth (2006) identify that the first invites qualitative methodologies, such as ethnography, phenomenography and case study. For the second type of question they suggest case studies, while the third type can combine both qualitative and quantitative research. Given this research prime, this study adopts a qualitative design because of the social and exploratory nature of its central research question and sub-questions.

Creswell (1998) defines qualitative research as 'an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem' (p. 15). Specifically, this study falls within the parameters of two qualitative methodological traditions: *case study* and *phenomenography*. This synthesis of approaches is expected both to present a more complete picture of the quality of issues and variables embedded in the research situation and, also, to provide more valid insights with respect to the participants' perceptions. Beyond this particular combination of approaches, ethnography, as indicated above, or even critical ethnography are qualitative traditions that might possibly be exploited. Especially, critical ethnography, as argued by Gallagher (2006), may also offer a 'rich theoretical scaffolding' (p. 63) in order to help the researcher examine 'the dialectical relationship between social/structural constraints on human actors and the possibilities of human agency' (p. 64).

Thus, the chapter traces the theoretical scheme of this study divided into three main sections. First, it starts with a discussion about the basic terminology of research and the research questions being investigated. Second, it examines the inquiry paradigm of qualitative research and the methodologies selected. Third, it describes the sociocultural and pedagogical contexts of the study and, finally, ends with a summary.

4.2 KEY RESEARCH CONSIDERATIONS

> There are many aspects of research aside from methods, although college-level courses are often misleadingly called "research methods" instead of "research practice". The major dimensions of research are ontology, epistemology, methodology, and methods. Each dimension impacts how a research question is formulated, how a project is conceptualized, and how a study is carried out (Hesse-Biber & Leavy, 2011, p. 4).

4.2.1 Terminology: Fundamental Issues In Social Research

Research logic is based on a body of terms. Irrespective of the mode of research design, according to Hesse-Biber and Leavy (ibid.), four conceptual fields exist that the researcher needs to take into consideration. What is most important is that all of these research factors operate interrelated in a hierarchical sequence (Crotty, 1998).

Starting with *ontology*, it is defined as the 'nature of being' (ibid., p. 10) or 'the nature of reality' (Lincoln & Guba, 1985, p. 37). For the purposes of the social sciences, Blaikie (1993) demonstrates that it encompasses 'claims about what exists, what it looks like, what units make it up and how these units interact with each other' (p. 6). Two essential general ontological theories have shaped the social sciences: realism and idealism (Ormston et al., 2013). Realism relies on the idea that 'there is an external reality which exists independently of people's beliefs about or understanding of it' (ibid., pp. 4-5). Idealism, on the other hand, is a 'fundamentally mind-dependent' theory; that is, reality is harmonised with socially constructed meanings, in the sense that there is no other reality beyond them (ibid.).

Epistemology refers to the assumptions connected to the potential ways of gaining knowledge of social reality (Blaikie, 1993). Crotty (1998) estimates that ontology and epistemology are difficult to be distinguished in the scope of research: 'to talk about the construction of meaning [epistemology] is to talk of the construction of a meaningful reality [ontology]' (p. 10). Substantially, both terms as philosophical belief systems articulate the concept of the inquiry paradigm (Guba & Lincoln, 1994), meant as worldview (Kuhn, 1962).

As regards the other two dimensions of research design – methodology and methods – they each logically coexist in the frame of an inquiry paradigm. Following Harding (1987), *methodology* is 'a theory and analysis of how research does or should proceed' (p. 3). In other words, it discloses the ways upon which particular theoretical perspectives can be empirically applied on the basis of scientific principles. *Method* is described as a technique that supports the gathering of evidence (ibid.). As Hesse-Biber and Leavy (2011) advise, it is important for the researcher to imagine methodology as a bridge that links the research paradigm with methods and to remember that he/she 'travels this bridge throughout the research process' (p. 6).

4.2.2 Research Questions: The Drivers

In light of the principle that research design is the 'logic that links data to be collected (and the conclusions to be drawn) to the initial questions of the study' (Yin, 2009, p. 24), then the necessity that appears is the more analytical consideration of the research questions. In this way, the cohesion and reasoning of the design of the study can be clearer understood.

Taken as granted that the general research question of the study is *how can we educate student primary teachers to lead them to a familiarity with aretaic pedagogy*, this is being explored through the lens of four specified sub-questions. The first addresses those ecological conditions that could be developed within the drama/theatre education courses, contributing to the promotion of teaching/a teacher's virtues. The second important research sub-question focuses on the kinds of virtues that could be highlighted in the courses. The third sub-question refers to the extent to which student teachers could apply aretaic pedagogy in their teaching practices of drama/theatre education. The fourth and final sub-question bound up with the context of the student teachers' education is concerned with those learning experiences that they could describe as critical in shaping their perception of teaching as an ethical practice.

Considering the nature of these research sub-questions, it is inferred that they are 'open-ended, evolving, and nondirectional' (Creswell, 2013, p. 138) – centred on "how" and "what" rather than "why". In this regard, they strengthen the requirement for an '"insider" perspective' (Creswell, 1998, p. 16), namely an interpretive and holistically descriptive vision of the investigated phenomenon. In such a case, the model of quantitative research is demonstrated as the most appropriate one (Creswell, 2013; Crotty, 1998; Merriam, 2009).

4.3 RESEARCHING THROUGH QUALITATIVE INQUIRY

The genesis of qualitative research has its roots in anthropological and sociological studies, which aimed at understanding people's lives with respect to their social and cultural contexts (Merriam, 2009). This tradition of qualitative research is evident within the spectrum of its several definitions (Creswell, 1998, 2007, 2013; Denzin & Lincoln, 1994, 2005; Merriam, 2001, 2009; Patton, 2002). Following an older, concise definition articulated by Van Maanen (1979), qualitative research is:

> [A]n umbrella term covering an array of interpretive techniques which seek to describe, decode, translate, and otherwise come to terms with the meaning, not the frequency, of certain more or less naturally occurring phenomena in the social world' (p. 520).

4.3.1 The Paradigm of Qualitative Inquiry

As there exists a broad agreement about the character of qualitative research, Merriam (2009) argues that 'there is almost no consistency across writers in how this [philosophical] aspect of qualitative research is discussed' (p. 8). Given this view, it seems constructive for the qualitative paradigm to be illustrated through some basic juxtapositions with the quantitative paradigm.

Positivism, as the typical paradigm of quantitative research, is sharply contrasted to interpretivism, which is closely aligned with qualitative research design (Creswell, 2013; Merriam, 2009; Sale et al., 2002; Suter, 2012). Empirical, experimental verification of the truth represents the philosophical frame of positivist ontology. Primarily, this position derives from the theory of realism; there is a single, objective and measurable reality, regardless of the researcher beliefs. Epistemologically, the quantitative, positivist investigator and the investigated phenomenon remain detached.

The findings, hence, are a product made in a supposedly value-free framework (Denzin & Lincoln, 1994).

Interpretivism, antithetically, adopts the philosophical orientation that reality is relative, multidimensional and socially constructed. Thus, constructivism is a term often used interchangeably with interpretivism (Merriam, 2009). A lucid and coherent depiction of the ontology of interpretive research is the one given by Creswell (2007):

> In this worldview, individuals seek understanding of the world in which they live and work. They develop subjective meanings of their experiences. … These meanings are varied and multiple, leading the researcher to look for the complexity of views. … Often these subjective meanings are negotiated socially and historically. In other words, they are not simply imprinted on individuals but are formed through interaction with others (hence social constructivism) and through historical and cultural norms that operate in individuals' lives (pp. 20-21).

From an epistemological view, personal perceptions and experiences have a dominant role in the construction of multiple social realities that are constantly changing (Sale et al., 2002). Consequently, the foremost goal of qualitative research is the comprehension and explanation of complex and human phenomena examined in their natural environments (Creswell, 2013; Denzin and Lincoln, 2005; Hammersley & Atkinson, 2007; Suter, 2012).

Within this philosophical frame, the researcher and the researched phenomenon are not independent, as is presumed in positivist research; they are interactively connected. As stressed by Merriam (2009), a fundamental characteristic of qualitative research is that 'the researcher is the primary instrument for data collection and analysis' (p. 15). Nevertheless, there is the assumption that the researcher's biases or "subjectivities" may affect the study (ibid.). For this reason, it is necessary for the researcher to recognise these influential factors and estimate in what ways they may be shaping the collection and interpretation of data (ibid.).

Another essential epistemological feature of qualitative research is the application of the inductive process regarding the analysis of data (ibid.). In this way, the qualitative researcher follows an artistic procedure: he/she collects data in order to build knowledge by the emergence of conceptual themes (Suter, 2012), rather than deductively testing hypotheses, as it is used in positivist epistemology. This final product is a holistic and rich descriptive portrayal (Creswell, 2013), 'opening the world to us in some way' (Patton, 2002, p. 544).

Notwithstanding that different philosophical positions have created different research paradigms, both quantitative and qualitative research designs demand the research virtues of rigor, sophistication and impartiality. These internal goods of the research practice are strongly highlighted by Suter (2012): 'Both … value rigorous data collection and analysis coupled with sound, logical arguments that characterize scientific reasoning, namely a compelling chain of evidence that supports conclusions' (p. 345). Each type of research design, however, possesses a series of different methodological approaches that share common qualities. Even so, every methodology evidences a distinctive, unique scheme, which it is essential to match with the scope of the research.

4.3.2 The Rationale of Selecting the Qualitative Approaches

In particular, this study is built on two approaches. Among the five basic, commonly used qualitative traditions elaborated by Creswell (2013) – biography, phenomenology, grounded theory, case study and ethnography – it is definable as a qualitative case study. In addition, because the study belongs to the field of education, the second qualitative approach used is phenomenography, that can boost the comprehension of participants' awareness of educational phenomena (Marton, 1986).

4.3.2.1 Qualitative case study: Focus on exploration

The decision for the employment of a qualitative case study approach is twofold. First, there is the definition of a case study as 'an in-depth description and analysis of a bounded system' (Merriam 2009, p. 40), which means that the case is being studied in a specific time and place (Creswell, 1998); it is 'a phenomenon of some sort occurring in a bounded context' (Miles & Huberman, 1994, p. 25). Second, the case study emphasises 'discovery and interpretation rather than hypothesis testing' (Merriam, 2001, pp. 28-29). Under these two conceptual frames, it is being inferred that this case study could simultaneously respond to three different kinds of case study.

Initially, it can be an exploratory case study design (Yin, 2003), since it is necessary to investigate the conditions under which the phenomenon being examined occur. While their impact is not predictable, they can potentially lead to diverse outcomes. At the same time, this study is a holistic, single-case study, for the case needs to be explored in its own environment, as it is a unique situation (ibid.). Furthermore, according to Stake (1995), it can be described as an intrinsic case study, 'not because by studying it we learn about other cases or about some general problem, but because we need to learn about that particular case' (p. 3). As Stake (ibid.) and Merriam (2009) explain, an intrinsic case study might be useful and applicable when a programme is being evaluated. In the present case this possibility is anticipated, as the findings could be considered an evaluation of the drama/theatre education courses.

Although a qualitative case study offers interpretive insights and illuminative meanings, its ‘poor basis for generalization’ (Stake, 1995, p. 7) is often discussed as a weak trait of its methodology. This limitation implies that it cannot be a good vehicle for scientific development (Flyvbjerg, 2006). However, Stake (1995) replies to these misunderstandings by demonstrating that ‘[t]he real business of case study is particularization, not generalization’ (ibid., p. 8). Yet, he elucidates that the reader of a case study is free to utilise the knowledge and the unique results of the study in a personal, constructive way.

Likewise, the question of how powerful the case study is in relation to the particularities of the “case” is highlighted in the field of drama/theatre education. As argued by O’Toole (2006), the social context of the field is so unique in each case study, which cannot be a product of reproduction, that it substantially requires a holistic analysis. Winston’s (2006c) position that ‘we use case study to seek out rather than solve problems, provoke rather than answer questions, deepen our understanding rather than rush to closure’ (p. 45), makes clear that case study is the proper methodology for discovery-oriented findings, beyond the familiarity and commonness of our own perceptions.

4.3.2.2 Phenomenography: Focus on difference

In Marton’s (1981) words, phenomenography is ‘a kind of [empirical] research … complementary to other kinds of research’ (p. 177). By definition, phenomenography maps (-graphy) the lived experiences (phenomena) of learners. Its ontological aim, therefore, is the identification of the qualitatively different ways learners experience, conceptualise and apprehend the various aspects of phenomena (ibid.).

Because of its intimate connection with conceptions of human experience, phenomenography might be correlated with phenomenology. But, there exist key dissimilarities. According to Marton (ibid.), phenomenology is ‘directed towards the prereflective level of consciousness’, thus manifesting its intention, which ‘is to describe either what the world would be like without having learned to see it or how the taken-for-granted world of our everyday existence is lived’ (p. 181). Such a philosophical orientation signifies that phenomenologists locate immediate experience as a general condition of reality (Marton, 1986). In contrast, phenomenography deals with ‘both the conceptual and the experiential, as well as with what is thought of as that which is lived’ (Marton, 1981, p. 181). Hence, the focal point is not the individual experience, as applies in phenomenology, but the collective meaning.

In consequence, the epistemological significance of phenomenography depends on the description of knowledge constructed on the variations of perceived meanings about it (Svensson, 1997). The researcher is interested in finding the ‘variation and the architecture of this variation in terms of different aspects that define the phenomena’ (Marton & Booth, 1997, p. 117). In so doing, the emerging variations are potentially structurally and referentially related, so that they can be mapped, forming hierarchies according to certain criteria.

Nevertheless, this potentiality of a multiplicity of meanings might be more deeply understood if we examine how Marton and Booth, in *Learning and Awareness* (1997), elaborate the question: ‘What does it mean to experience something in a certain way?’ (p. 86). Following their deliberation, when we experience something in a particular way, first we have to discern it from its context. Thus, everything that ‘surrounds the phenomenon experienced, including its contours, we call its external horizon’ (ibid.). On the other hand, we have to identify the parts of the phenomenon: the way they are connected to each other and the way they all relate to the whole. The recognition of all these relationships, ‘together with the contours of the phenomenon’, represents its internal horizon (ibid.). While both the external horizon and internal horizon comprise the structural aspect of the experienced phenomenon, there exists also the referential aspect, which rests on the making of meanings (see Figure 4.1). For instance, in the instance that we were to meet a deer in the woods, we could see its stance – if it is relaxed/non relaxed, aware/unaware of our presence or ‘even alert to sounds unheard by us’ (ibid.). All these observations empower the quality of the referential experience.

Similarly to case study, phenomenography can be reckoned as a methodology of particularisation. In the context of this study, they can both potentially contribute significantly to the “thick description” and “experiential understanding” (Stake, 1995, p. 43) of the participants’ variations/aspects of their views, associated with the virtue-driven character of the teaching/learning space within the drama/theatre education courses. Given that particularisation is an attribute drastically dependent on a nexus of contexts related to the phenomenon being examined, this subject drives the discussion to a new section.

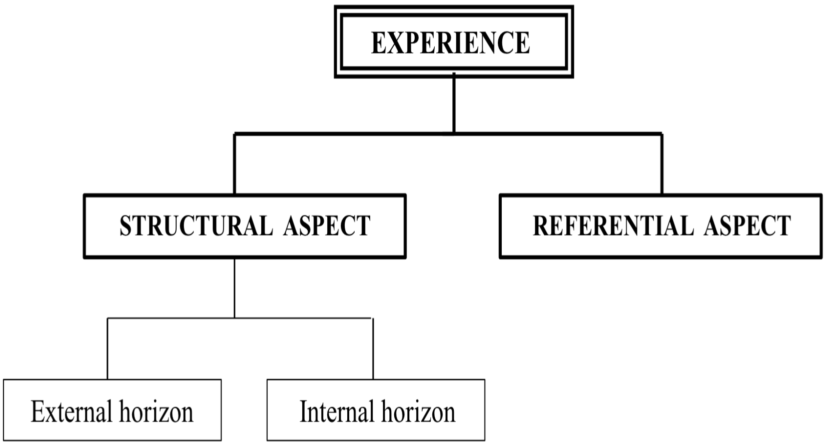


Figure 4.1: The anatomy of experience, adapted from Marton and Booth (1997, p. 88)

4.4 DETERMINING RESEARCH CONTEXTS

Adopting a socio-cultural perspective, Mercer (2000) defines context as a combined socially structured frame of reference. By this definition, context is more than a physical environment; it can be determined as 'a mental phenomenon' too (Maloch, 2005, p. 5). Correlating these views with the contextual frames of this research project, there exist two major groups of contexts that may have a significant impact upon it: the socio-cultural context and the pedagogical context. While the university, the country education system and the teaching policies/reforms in place constitute its socio-cultural context, its pedagogical context is mainly constructed by the teacher preparation programme, the drama/theatre education courses and the research participants. The significance of the description of these two groups of contexts is that they can give a more holistic picture of the research conditions and, also, can facilitate the understanding of potential research findings and conclusions.

4.4.1 Socio-cultural Contexts

4.4.1.1 University profile

The University of Nicosia is the socio-educational site of this study, located in Nicosia, the capital of Cyprus. It is a young independent institution of higher education, registered by the Cyprus Ministry of Education and Culture (MoEC) since 2007. In a short period, it has succeeded in becoming a global education centre with international students. It offers career-oriented undergraduate and postgraduate studies in a diversity of fields, under the function of five schools: Business, Humanities-Social Sciences-Law, Sciences, Medicine and Education. Despite the official language of teaching being English, there are some fields of study that are taught in Greek. *"Excellence in Education"* is its formal motto (University of Nicosia, 2014).

4.4.1.2 Cyprus education system – Teacher policies/reforms

Cyprus still maintains a very centralised-bureaucratic education system (The World Bank, 2014). One of the main characteristics of this system is that both primary and secondary schools are considered as governmental, rather than community institutions. Under the MoEC's authority lies the responsibility for educational policymaking and the administration of education.

Regarding initial teacher education, a Bachelor's degree equivalent to ISCED 5A (International Standard Classification of Education) is required – academically and practically/occupationally oriented (ibid.). As referred to in the report of the Committee of Seven Academics (CSA) in 2004, 'the teaching profession is highly valued and attracts top candidates in Cyprus' (ibid., 2014, p. 5). In 2007, a new teacher policy provoked an even greater attraction to the teaching profession; accordingly, three new departments of education at private universities – in addition to that of the public University of Cyprus – were given official permission to offer initial training programmes for primary education.

What is further related to the scope of this study is the incorporation of a drama/theatre education curricular programme in the recent revision of the national curriculum of pre-primary and primary education (MoEC, 2010). The chief purpose of this new curriculum is to give students the opportunity to understand their personal and collective identity by means of the poetical tools of theatre education. Two key pedagogical outcomes expected to be achieved through its application are: (1) the creation of iconic realities discerned by critical thinking, imagination and emotions and (2) the effective communication and deep understanding of language.

4.4.2 Pedagogical Contexts

4.4.2.1 Teacher education programme in relation to the drama/theatre education courses

In the department of education, the undergraduate students who can enrol are those interested in studying to become pre-primary or primary teachers. The training programmes last for four years and combine academic education with field experience.

The positions of the drama/theatre education courses are differentiated in the two preparation programmes of pre-primary and primary education, although they are common for both programmes. *Drama Education* (Edus 326) is a compulsory course for pre-primary education, included in the methodology courses, whereas it is optional for those studying primary education and can be found in the specialisation of Arts. *Theatre Education and Theatrical Play* (Edus 325) is an elective course in the framework of the specialisation of Greek Language for both programmes. The student teachers who can enrol on these courses are those who are in their third or fourth year of study. From the above information, we can observe that it is highly likely that students of primary education will complete their studies without attending any of the drama/theatre education courses, given that among the four specialisations offered to students they are allowed to choose only one.

4.4.2.2 Drama/theatre education courses

Both courses are designed and taught by the researcher of this study. They are three-hour-long modules, carrying six ECTS (European Credit Transfer and Accumulation System) each and have the same architecture. Accordingly, they both follow a design framework constructed upon a theoretical and a practical component (in each session).

The process of their teaching is based on a combination of lectures, small-group and hands-on activities, circle discussions and workshops concentrated on a variety of approaches, strategies, conventions and games of drama/theatre education, as well as readings and various assignments, such as: reflective diaries, midterm examinations, the planning of lessons, microteaching and storytelling.

The primary goals of both courses are essentially tripartite. The first is focused on the capability of student teachers to comprehend and interpret the different aspects of the significance of drama/theatre education as a pedagogical-artistic tool integrated in teaching. The second refers to the acquisition of the competence of planning and implementing the teaching of drama/theatre education. At the crux of the third objective is the readiness of student teachers to discern those distinctive pedagogical dispositions and virtues of the teacher needed in the teaching of the field.

Drama Education

Aside from the similarities of their general structure, the two courses rest on a different content outline. In the course of Drama Education, student teachers examine theoretical themes associated with the history, nature and key epistemological characteristics of drama (Clark et al., 1997; Heathcote & Bolton, 1995; Neelands, 1984; O'Neill, 1995; Somers, 2001; Taylor & Warner, 2006) and the instrumentality of the various drama conventions (Avdi & Xatzigeorgiou, 2007). In this framework, student teachers study the pedagogical dimensions of drama through the theories of Bruner (1990), Freire (1970), Vygotsky (1978) and Winston (1996, 1999). Yet, much emphasis is placed on the quadripartite process of designing, writing, organising and teaching a drama lesson (Avdi & Xatzigeorgiou, 2007; Bowell & Heap, 2005; O' Neill, 1995; Taylor & Warner, 2006).

In the time period of this research study (2012-2013), a large range of workshops conducted by both the course's teacher/researcher and the student teachers significantly enriched the empirical knowledge of drama of both parties. Some examples of these are: *The Ugly Duckling*, *The Sleeping Beauty* and *The Odyssey* – conducted by the courses' teacher/researcher and – *How do I Feel, The Hedgehog that Desired to be Cuddled* and *The Mouse that Struggled to Touch a Star* – performed by the student teachers.

Theatre Education and Theatrical Play

This course is substantially built on three thematic units of theatre education firmly correlated with the practice of teaching, in the following hierarchy: theatre and performance, theatrical play and narration/storytelling. First, student teachers are introduced to the world of theatre and explore issues regarding the contribution of theatre, its characteristics as a performance and the various models of performances, including teaching (Neelands, 2008; Neelands & Dobson, 2000; Patsalides, 2004; Sarason, 1999). Second, they investigate the implications of theatrical play in child development and identify the indispensable components for both the device and application of theatrical games (Eleni & Triantafillopoulou, 2004; Kouretzis, 2008; O' Toole 2008; Piaget, 1973; Vygotsky, 1978). Third, they examine the concept of narration, its place both in our everyday life and in teaching, the preconditions of its effectiveness and how storytelling can be a theatre performance (Alfreds, 1979; Galantis, 1997; Sextou, 1998).

The theatrical games of Boal (MacDonald & Rachel, 2009) comprise an important source of inspiration for the student teachers when they are called upon to devise their own games. During the conduct of the study, the theatrical games designed by the students basically corresponded to two themes: *Exploring my senses* and *Why recycling?* Concerning their storytelling, they narrated the following tales both solo and in groups: *Hercules*, *The Princess and the Pea* and *The Love of a Mermaid*. Some additional workshops, mainly designed and taught by the course's teacher/researcher, were: *Stories Beyond Mirrors, Speaking of the Opposites* and *What Comes Next?*

Finally, what is also worth noting in regard to the differences between the two courses is the physical environment of their teaching. Taking into consideration that the space signifies an influential learning factor (Ellsworth, 2005), the two classrooms used for the courses had dissimilar equipment, creating therefore alternative possibilities for the use of space (see Figures 4.2 and 4.3). Specifically, in contrast to the classroom used for Theatre Education and Theatrical Play, which was a typically academic space, the classroom used for Drama Education was equipped similarly to a pre-primary/primary schoolroom. This condition noticeably affected, among others things, the integration of objects, toys and symbols by the students in the dramatic process.

Figure 4.2: The classroom of Drama Education

Figure 4.3: The classroom of Theatre Education and Theatrical Play

4.4.2.3 Research participants

According to Merriam (2009), as ‘generalization in a statistical sense is not a goal or even justifiable in qualitative research’ (p. 77), the most appropriate sampling strategy is the purposeful selection of participants (Patton, 2002). It is the method that can give answers to qualitative problems, ‘such as discovering what occurs, the implications of what occurs, and the relationships linking occurrences’ (Honigmann, 1982, p. 84). On these terms, from each course, three student primary teachers were selected to participate in this study (i.e., a total of six participants with an equal number of the two genders). The participants had been considered as ‘articulate respondents’ (Sale et al., 2002, p. 45), and in this sense they could be ‘*information-rich* cases’ (Patton, 2002, p. 230, italics original).

The criteria of this selection was essentially twofold. The first focused on the student teachers’ personal views, both of the nature of teaching and the teacher’s presence in teaching, which were gathered through the specially designed activities of the three first sessions of the courses (reflective diaries, classroom and group discussions, and drawings). The second criterion was related to the students’ field of study and, in this regard, student primary teachers were preferred for one key reason. Beyond my roles as the courses’ teacher/researcher, I was also the coordinator of the courses of *School Experience* (Edue 297, Edue 397 and Edue 497) in the programme of primary education. Consequently I had access to public primary schools in which to conduct the ‘practical’ phase of data gathering, since the research participants would teach drama/theatre education in these schools.

At the time that this research study began, five of the six participants were completing the first semester of their fourth year of studies. This meant that they were going to be placed in primary schools for their field experience – for ten weeks, in the spring semester. Although one participant was a third-year student and would therefore not have his practicum like the rest of the group, he was selected because of his strong perspectives of teaching/teacher. For this student we made a special arrangement, giving him the opportunity to attend and teach some lessons in the class of one of the other participants. In so doing, he would be more prepared to participate in the 'practical' phase of the research.

The participants' detailed profiles are presented in Tables 4.1 and 4.2. Essentially, they include six key points concerning both their personal and study life: (1) age and academic performance, (2) traits of character and personality, (3) other studies before enrolling in the education department, (4) influences on becoming a teacher, (5) best memories of primary school teachers and (6) drama/theatre education experiences before studying in primary education.

Table 4.1: Participants' Profiles of *Drama Education*

Participant	Profile
Stefanos	23-year-old male, average student. Describes himself as dynamic in the things he loves, ethical in the values taught by his family, like love and faith to God – he hates lies and injustices, does not agree with the idea of globalization and tends to be anarchic by attempting to maintain his freedom. Did Computer Science studies for a semester, at the University of Cyprus, CY. Had no external influences on becoming a teacher; it was his own decision. Best memories: A female teacher who succeeded in developing students' love for learning through her teaching approach, knowledge and words/advice. Did not have any drama experiences, except from his participation in some drama workshops as a spectator, in Athens, GR.
Philia	23-year-old female, above average student. Describes herself as a neoclassic, pessimistic, a perfectionist, fantasist and not absolute regarding matters of aesthetics. Did journalistic studies for a semester, in Thessaloniki, GR. Was influenced by her uncle and aunty, academics in Australia, to become a teacher. Best memories: A young female teacher, very polite, human and friendly – the key quality of her teaching style was an emphasis on creative activities. Did not have any drama experiences, except from the leading roles she played in school theatre performances.
Constantinos	22-year-old male, average student. Describes himself as patient, hard working, creative under pressure, sensitive – he is interested in things he loves and also hates violence. Did not have any other studies. Had no external influences on becoming a teacher; it was his own decision. Has no special memories of his primary school teachers – but, he remembers a male secondary school teacher who helped him learn how to write compositions and think critically. Did not have any previous drama experiences.

Table 4.2: Participants' Profiles of *Theatre Education and Theatrical Play*

Participant	Profile
Maria	22-year-old female, average student. Describes herself as calm, creative, sensitive, move mature than in her first year of studies, move secure and responsible. Did not have any other studies. Was influenced by her parents to become a teacher, given it was her dream. Had no special memories of her primary school teachers – but, she remembers a female philologist in secondary school, since she was very good at class management. Did not have any theatrical education experiences, except from her participation in school theatre performances.
Odysseas	22-year-old male, average student. Describes himself as sensitive, he loves decorating interior spaces – for him, it is a matter of expression, imagination and emotions – he likes drawing and enjoys playing with children – his favourite colour is black. Did not have any other studies. Had no external influences on becoming a teacher, since both his parents are doctors; it was his own decision. Had no special memories of his primary school teachers – he just remembers a female teacher who attracted students by her beauty and style of dress. Did not have any previous theatre experiences – however, he played minor roles in a number of Cyprus TV series (e.g., a policeman, a doctor).
Maria - Eva	21-year-old female, average student. Describes herself as well-intentioned, sensitive, but sometimes tough – she loves helping her friends and family and can forgive others – her favourite colour is black. Did not have any other studies. Was influenced by her aunty, who is a philologist, to become a teacher, given that it was her dream. Best memories: Two female primary school teachers, strict, but very good at teaching. Had previous theatre education experiences within the course of theatrology, she selected in lyceum.

4.5 EPILOGUE: BUILDING THE CURRENT CASE

The rationale of research design and notably of the qualitative research model, as portrayed in this chapter, leads to two crucial and interrelated allegations of its nature. First, it operates on the basis of the nexus between dialectics and philosophical paradigm and, second, this relationship itself makes clear that the theoretical research design demands coherence, consistency and reflexivity. Specifically, the research design of this study rests on the ontology and epistemology of two qualitative methodologies: case study and phenomenography. Therefore, they are both embedded in the social theories of constructivism and interpretivism, central to which is the philosophical belief that social reality is mirrored in people's views, whether 'lived' or 'felt', or 'undergone' (Sherman & Webb, 1988, p. 7).

Proceeding to a tangible articulation of the substance of the case being studied, Merriam's (2009) clarification that 'the unit of analysis, *not* the topic of investigation, characterizes a case study' (p. 41, italics original), significantly enlightens this process. Accordingly, the case of this study may be described in the following terms:

- It is a group of six student primary teachers, mostly in their fourth year.
- Its bounded system consists of two drama/theatre education courses – Drama Education and Theatre Education and Theatrical Play – and their potentiality to aretaic pedagogy.
- Its bounded context is a teacher preparation programme in a period of ten months (data collection).

In light of this qualitative research orientation, the researcher is called to accomplish two critical aims: (1) to explore in-depth the instrumental parameters that assist student primary teachers to experience aretaic pedagogy through the drama/theatre education courses and (2) to trace those potentially different structural and referential aspects of their experiences of aretaic pedagogy. Significantly, this scope of investigation practically reflects the exploratory, intrinsic and holistic ethos of the current phenomenographic case study.

Beyond the three key areas of research design – the philosophical paradigm, methodologies and contexts – that have already been discussed, there certainly exist additional, more practical issues to be examined. Essentially, these are related to – methods, data analysis and ethical issues – whose examination drives to the second chapter of the design of this research voyage.

Chapter 5

METHODS, DATA ANALYSIS AND ISSUES OF VALIDITY

> The type of understanding sought by qualitative interpretivists demands great flexibility in the data analysis process, as it does in the design and data collection phase. Qualitative research methods are not "routinized", meaning there are many different ways to think about qualitative research and the creative approaches that can be used (Suter, 2012, p. 345).

5.1 INTRODUCTION: THE MISSION OF A QUALITATIVE RESEARCHER

There exists the assumption, as discussed in the previous chapter, that the investigator's ethical and intellectual presence plays a contributory role in the planning of the empirical phase of a qualitative research. As the investigator is the primary mediator/negotiator of gathering and analysing data, it entails that he/she is invited to a dynamic engagement in research processes that demand continuous decision-making while dealing with dilemmas and unforeseen events. Therefore, the quality of his/her presence influences the overall validity and credibility of a study (Merriam, 2009). As Patton (2002) identifies, the researcher's credibility per se, meant as 'intellectual rigor, professional integrity, and methodological competence' (p. 570), is one of the basic factors of the general credibility of the study.

Literature on qualitative research evidences a nexus of significant requirements concerning the investigator's research identity (Creswell, 2013; Dickson-Swift et al., 2007; Grafanaki, 1996; Merriam, 2009; McLeod, 1996; Patton, 2002). Becoming a good communicator is the central aim of a qualitative researcher (Merriam, 2001). It is essential for him/her to be a ‘sympathetic listener’ (Merriam, 2009, p. 107) and ‘an active learner who can tell the story from the participants’ view rather than as an “expert” who passes judgement on participants’ (Creswell, 1998, p. 18).

Since data collection processes, especially interviewing, are constructed on trust, the researcher’s sensitivity and respect are indispensable. Grafanaki (1996) precisely explains the real benefit of these two ethical dispositions, by noting:

> The researcher’s degree of sensitivity and respect … affects the depth and the quality of the interview and the material shared. … [They] can be portrayed both in the style and in the content of the questions asked, as well as in the way the researcher reacts and responds to the answers (p. 331).

In this regard, a respectful researcher is expected to convey both the energy of rapport (Patton, 2002) and empathy (Merriam, 2001). In addition, while qualitative research processes are inescapably intertwined with ambiguity, the researcher is advised to have ‘enormous *tolerance’* (ibid., p. 20, italics original) and patience with its confrontation.

Therefore, this chapter intends to illustrate the ways in which such a philosophical framework of the researcher’s presence is channelled through the processes of data collection and analysis, in the context of the current study. Thus, in the first of the three sections of the chapter, the focus lies on the rationale of the selection of the research methods used. In the second section, the discussion is based on the data analysis process, with emphasis on the four basic stages followed and the procedures adopted each time. Issues of trustworthiness and ethics constitute the main body of the third section. Lastly, the chapter summarises the epistemological orientation of the study, as this stems from its empirical design.

5.2 COLLECTING DATA: A PROCESS OF TRACING REALITY

Since techniques of data collection constantly expand in the field of qualitative research, there are however four general categories of methods: observations, interviews, documents and audio-visual materials (Creswell, 1998). It is not uncommon for qualitative studies in education to employ only one or two techniques for gathering information (Merriam, 2009), but in case studies, the use of multiple data sources is recommended (Creswell, 1998; Merriam, 2009; Yin, 2009). This hallmark of case study research serves as a scaffold for building a holistic and thorough picture of the cases (Creswell, 1998). Strong emphasis is placed on 'information-rich' data (ibid., p. 123), aiming at both the 'breadth and depth of data' (Merriam, 2001, p. 134). It is a methodological approach that enhances data credibility (Patton, 2002; Yin, 2003), as will be further examined in section 5.4.

5.2.1 The Logic of Synthesising Methods

Two supplementary principles have guided the data gathering process of the study. The first stems from the idea that case study data collection may look like something of a puzzle. Referring to this metaphor, Baxter and Jack (2008) highlight that '[e]ach data source is one piece of the "puzzle", with each piece contributing to the researcher's understanding of the whole phenomenon' (p. 554). One might value this reasoning as closely correlated to Merriam's (2001) notion of the 'interactive nature of data collection in case study research' (p. 135). By this characterisation, it is suggested that one data strategy may integrate or lead to subsequent sources of data. Substantially, data collection is evidenced as a holistic process, requiring a nexus between sources.

The second principle has arisen from Creswell's (1998) suggestion, which emphasises the use of more personalised approaches to participants, as they might be described. He proposes data gathering through videotapes and photographs and, notably, underlines the technique of "photo elicitation" (Denzin & Lincoln, 1994), 'in which participants are shown pictures … and asked by the researcher to discuss the contents of the pictures' (Creswell, 1998, pp. 120-121). This exhortation has directed the data process towards a chain of personalised information sources, like drawings, photographs and videotapes.

In parallel, this strategy could also satisfy the needs of the phenomenographic methodology of the study. Because its focal point rests on the participants' beliefs/emotions/experiences with respect to the phenomenon being investigated, these sources might therefore assist them to externalise the inner impressions/ideas/dispositions of their participation in the particular activities depicted through them. In essence, this principle functioned within the perspective of the holistic design of data gathering.

5.2.2 The Applied Methods

This phenomenographic case study has been founded on a matrix of data information primarily gathered by interviews, observations, documents and audio-visual materials. Starting with a synoptic image of the whole data collection process, as shown in the figure below (see Figure 5.1), it lasted an academic year (2012-2013) and can be sketched in two phases. The first phase (fall semester: October – January) can be defined as more 'theoretical', while data sources solely depended upon the drama/theatre education courses. During this semester, all four types of data methods were employed. In the second phase (spring/summer semester: February – July), the

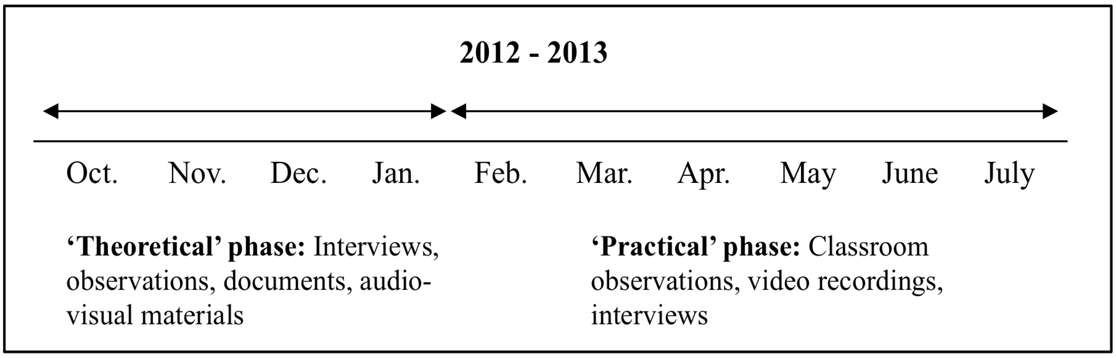


Figure 5.1: Data collection timeline

more 'practical' work was conducted, when the participants were placed in primary schools for their field experience (10 weeks). The data methods used in this period were mainly classroom observations, video recordings and interviews.

Presenting now an analytical description of the methods used, they are separated on the basis of their final data form. So, this criterion implies two categories of research data: (1) *narrative/text-based data* and (2) *audio-visual-based data* (see Figure 5.2).

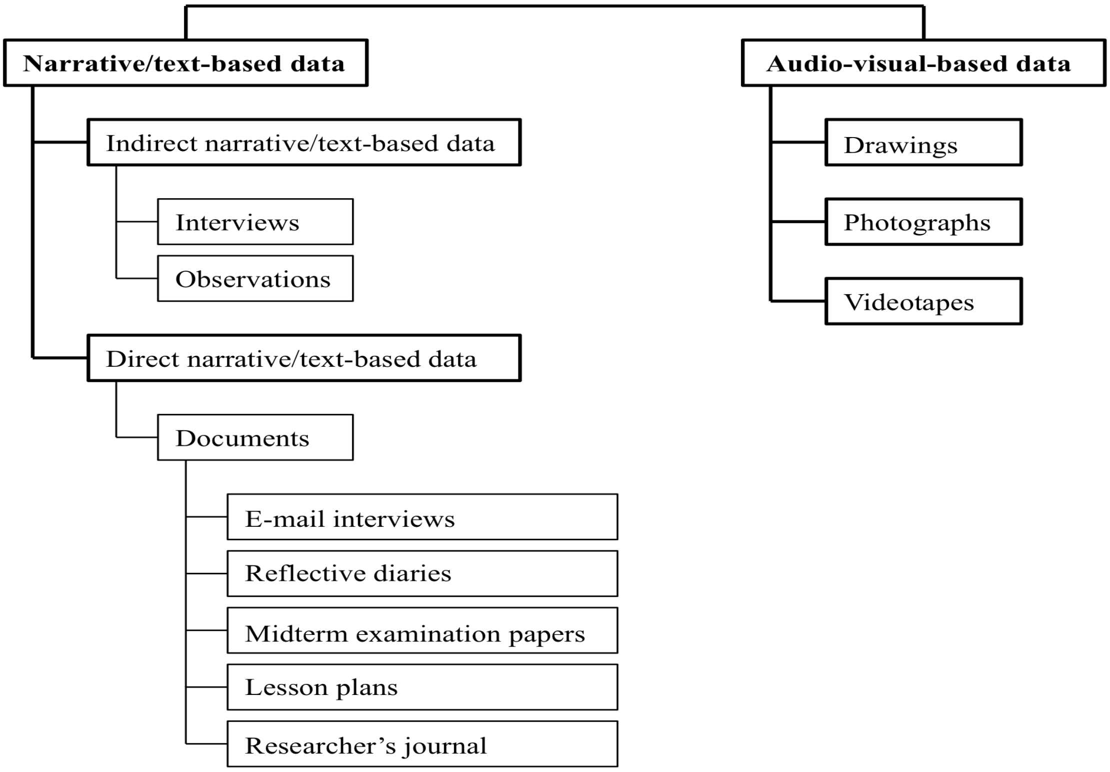


Figure 5.2: The database of the study

The first category of information resulted from the methods of *interviews*, *observations* and *documents*. However, interviews and observations could be called *indirect narrative/text-based data*, in comparison with documents, which were collected as *direct narrative/text-based data*. Also, the audio-visual-based data gathered included drawings, photographs and videotapes.

5.2.2.1 Narrative/text-based data

Indirect narrative/text-based data

Interviews

Three person-to-person, semi-structured interviews with each participant were conducted by the researcher (i.e., 18 interviews). The interviews were audio-recorded and about 90 minutes long. Each interview encounter concentrated on different aspects of the study's scope. All of the interviews were also transcribed and translated from Greek into English by the researcher, transforming them into verbatim transcripts. Since the translation from one language to another can be regarded as a basic issue of internal validity, a more detailed account of how this was carried out is subsequently exhibited in section 5.4.1.

The first interview (November 2012) was mostly focused on the participants' views regarding the following three topics: (1) *their biography*, (2) *teaching/teacher* and (3) *the courses of their programme*. Moreover, this interview revolved around the participants' two drawings, which referred both to their character/personality and opinions on good teaching/good teacher.

Taking into consideration that the core discussion of the second interview would be centred on the drama/theatre education courses, the meeting was intentionally held after the completion of said courses, when the students' grades had already been notified (late January 2013). The rationale of this decision was twofold. First, I assumed that the participants would have created a more rounded view about the courses, and second, they would be in the position to discuss them more openly and genuinely with fewer biases.

This interview was based on the participants' thoughts/suggestions concerning the following three thematic questions: (1) *the place of the courses in the programme of primary education*, (2) *how they experienced themselves and their fellow students within the courses* and (3) *the importance of the courses in relation to their professional preparation, with emphasis on the development of teaching/a teacher's virtues*. Importantly, the dialogue of this interview was enriched by the technique of "photo elicitation", enabling the participants, through a series of photographs of the courses' workshops, to converse with more specific information about their experiences. Also, in this interview, the participants talked about their drawings for the courses. In the case of the participants of Theatre Education and Theatrical Play, the interview included an open conversation about their videotaped storytelling performances, which they watched during the discussion.

The third interview was carried out after the video recordings of the participants' drama/theatre education teaching practices (June and July 2013). Obviously, the central theme of this interview was essentially *the participants' reflections both on the design and implementation of their teaching practices, pointing out the pedagogical virtues they applied*. Our conversation was unfolding as we were watching the episodes of their teaching. In this last encounter, key issues gathered from the two previous interviews were also discussed, aiming at verification and further clarifications.

In addition to the above three interviews, questions relating to specific prompts were sent to the participants via e-mail (Merriam, 2009) by a colleague/critical friend (university of Nicosia, CY) – for trustworthiness issues. This electronic interview served as secondary data (June, 2013). Basically, the participants were asked: (1) *to describe and justify their views of the drama/theatre education courses* and (2) *to evaluate the courses' teacher, giving strong and weak points of her professionalism*.

Observations

The researcher's position as an observer may possibly vary. Following the classic typology of Gold (1958), the spectrum of the observer's roles embraces four different schemes: (1) complete participant, (2) participant as observer, (3) observer as participant and (4) complete observer. Defining my roles as a researcher-observer-teacher of the courses, I remained steady throughout as *a participant as observer*. That is, the researcher's observer activities were subordinated to the researcher's role as a participant (ibid.). Alder and Alder (1998) name this type of observer the 'active membership role', which suggests that the researchers are 'involved in the setting's central activities, assuming responsibilities that advance the group, but without fully committing themselves to members' values and goals' (p. 85). It is also noteworthy that I incorporated my observations about the courses' life in my journal, without keeping any separate document/protocol.

What is more, during the process of data collection there existed two cases where, as a researcher, I adopted the role of *a complete observer*. The first time I undertook this second type of observation was during a workshop (December, 2012) performed by visitor Dr George Rodosthenous (Associate Professor in Theatre Directing at the university of Leeds, UK), in the context of the courses. As an observer/"insider" spectator I had the opportunity to reflect upon my students' quality of work. The second occasion was upon visiting the primary schools when attending the participants' drama/theatre education teaching practices (mid April 2013). In both cases, the observations gathered were principally written by hand, with an unstructured format.

Direct narrative/text-based data

Documents

In their wholeness, the four different kinds of documents collected – *participants' reflective diaries*, *midterm examination papers* and *lesson plans*, as well as *the journal of the courses' teacher/researcher/observer* – constituted a critical source of data. The two first were typical criteria of the courses' assessment.

With respect to diaries, the students used to send them by e-mail to the courses' teacher every week; over the course of the semester I gathered ten diaries from each participant. The students could write freely about issues relating to the activities/conditions/matters of the courses, or could answer to given open-ended questions (e.g., *describe the reasons, for which you enjoyed/did not enjoy an episode, in today's workshop*). Alternatively, they could do both. Additionally, the six lesson plans of drama/theatre education designed by the participants were collected during the 'practical' phase of the data gathering process.

Lastly, the researcher's journal was a document kept throughout the entire data collection period. It was a dual journal written in English, covering both courses. Particular attention was drawn to the writing of speculations, observations and the teaching of challenging moments, as well as unsuccessful efforts, feelings and wishes.

5.2.2.2 Audio-visual-based data

Drawings, photographs and *videotapes* synthesise the gamut of audio-visual data used, as has already been noted in section 5.2.1. Both drawings and photographs were gathered through the drama/theatre education courses' activities/workshops. In total, the drawings from each participant were threefold (i.e., about participants' character/personality, the nature of good teaching/good teacher and drama/theatre education courses).

The six video recordings of the participants' drama/theatre education teaching sessions – with a duration of 80 minutes each (watch on Digital Videodisc attached) – were carried out in public local primary schools (mid April 2013). Also, a second video recording of the storytelling performances of the participants of Theatre Education and Theatrical Play was part of the data information collected (mid December, 2012).

A last issue worth mentioning connected to the data collection process is that it inevitably advanced in combination with the data analysis process. In practice, both processes emerged as reflexively related and their progress evolved simultaneously. Thus, the next subject being described is the process of data analysis.

5.3 ANALYSING DATA: A PROCESS OF MAKING SENSE OF REALITY

This is the course that brings to light the meanings hidden within data "treasure". Above all, as Merriam (2009) makes clear, 'the practical goal of data analysis is to find *answers* to your research questions' (p. 176, italics original). For this reason, it is no wonder that this is typically presented as the most intricate and ambiguity-guided path and, at the same time, as the most creative and insightful one of the whole research process (Merriam, 2009; Suter, 2012). As affirmed by Stake (1995), 'there is much art and much intuitive processing to the search for meaning' (p. 72).

5.3.1 Preliminary Steps in Analysis

A set of preparatory techniques for analysing data was applied throughout the data gathering process. Initially, the reading of data information several times, shortly after the completion of its collection, enabled me to start thinking about the first themes arising. For instance, in the case of the midterm examination papers, once I had finished their marking I started re-reading those of the participants for a second round. This time, my efforts were focused on their responses beyond and between the lines. In this sense, I attempted to spot written signs relevant to the basic research questions expressed as syllogisms, phrases, words and illustrated ideas. On a copy of the tests, I circled this information manually (Miles & Huberman, 1994) and then wrote some field notes, possibly important for additional evidence. These first implications of the data were later included in the interviews, for further discussion and elucidation.

Similarly, interview transcripts were a highly important source for starting analysis. In this case, the elaboration of data was done electronically, on a MacBook using Microsoft Word. Guided by the suggestion of Bogdan and Biklen (2007) for the use of visual devices, I highlighted data related to the research scope by shading it with different colours. Each colour signified a different aspect/issue of the interview conversations. Logically, the same colours were used in all interview transcripts for similar information. Ultimately, this activity was based on a legend with a rainbow-like facet that substantially represented a summary of important issues arisen from each interview.

The last and not least important strategy that I followed in this pre-stage of data analysis was the systematic examination of the literature of my research field (ibid.). This tactic was virtually too helpful, while the study in parallel to data gathering was evidenced as a good driver both for the expansion and deepening of the dialogues in the interviews.

5.3.2 The Process of Final Analysis

As the preliminary stage of data analysis may be determined as a process of 'organization, reduction, consolidation, comparison, and reconfiguration' of information (Suter, 2012, p. 360), its final phase becomes a more methodical process, in relation to this nexus of actions. The data analysis of the study involved categorical aggregation and a search for correspondence and patterns based on the nature of the research questions (Stake, 1995). This schema of analysis was built on open-coding strategies consistent with constant comparative analysis (Glasser & Strauss, 1967). In this way, the process of analysis could satisfy both methodologies. All the narrative/text-based data – interview transcripts, observations and participants' documents (e-mail interviews, reflective diaries and midterm examination papers) – were the data included in this analytical process. Table 5.1 gives an overview of the main stages of the whole process, indicating the basic procedures used each time.

Table 5.1: The process of data analysis

Stages of analysis	Procedures
Stage I: Preliminary phase	Noting critical issues, writing memos and examining literature
Stage II: Final phase	Identifying descriptive codes in narrative/text-based data
	Grouping descriptive codes and constructing categories/themes
	Sorting categories and creating "family" categories/themes

5.3.2.1 Coding

Speaking of the term *coding*, Merriam (2009) identifies that it ‘is nothing more than assigning some sort of shorthand designation to various aspects of your data so that you can easily retrieve specific pieces of the data’ (p. 173). Open codes can therefore be ‘single words, letters, numbers, phrases, colors, or combinations of these’ (ibid.). Thus, the descriptive codes of the study are derived from a sentence/paragraph analysis approach (Strauss & Corbin, 1998), as shown in Table 5.2.

Table 5.2: The process of coding

Interview transcript: Angela (researcher) – Philia (research participant)	Codes
A: While it’s the first time you did drama, how did you find the course? Was it like as you imagined it? **P**: My *big impression* of the course was the fact that the day we had to study for our midterm examination, I realised that I had learnt 5 blocks of 10-15 pages each from my *experience of workshops. Whatever I had to learn in theory, I learnt it practically.*	**. big impression** **. experience of workshops** **. Whatever I had to learn in theory, I learnt it practically**
A: If one of your friends asked you about the course, how could you describe it? Could you give 6 characteristics of the course? **P**: Yes. *Effective*, *authentic*, uh, *recreational*, *enjoyable*, emm… (pause), *philosophical*, *not fleeting*...	**. effective, authentic, recreational, enjoyable philosophical, not fleeting**
A: Very interesting! Philia, could you please speak little more of each quality you have just mentioned? **P**: Effective, because it was a course, where we could *act with every meaning of the word… the theory was proving in practice.* I was leaving the session *without any question marks* in my mind. I know clearly what I learnt and *I can teach them*. Emm, it wasn’t a fleeting course, *like many others*, which I did at the university and *they have already been forgotten. Usually a lot of theory*… Now, it was recreational, because … *I lived it!* … We *became children, friends and teachers*, … we *laughed a lot.* ... we *were touched*, we *experienced many human feelings*…	**. act with every meaning** **. the theory was proving in practice** **. without any question marks** **. I can teach them** **. other courses – forgotten** **. Usually a lot of theory** **. I lived it! We became children, friends, teachers we laughed a lot, were touched, experienced human feelings**

5.3.2.2 Category construction

The next step of data analysis is referred to as *category construction,* a process alternatively called *axial coding* (Corbin & Strauss, 2007), or *analytical coding* (Merriam, 2009). This strategy suggests a refinement of codes, again using the research questions as a guide. As it is explicitly defined by Merriam (2009), '[a]ssigning codes to pieces of data is the way you begin to construct categories' (p. 179). Essentially, it is a classification of codes in regard to their conceptual nexus (see Table 5.3), since it is: 'coding that comes from interpretation and reflection of meaning' (Richards, 2005, p. 94). Therefore, following this path of analysis means that from each data source arose a long list of categories.

Table 5.3: The process of category construction

Descriptive Codes: Philia's 2nd interview	**Categories/themes**
1a. "Big impression: the experience of workshops" 1b. "Whatever I had to learn in theory, I learnt it practically" 1c. "The theory was proving in practice"	**1. The importance of workshops**
2a. "Effective, authentic, recreational, enjoyable, philosophical, not fleeting" 2b. "Drama is not a course of the pen and the paper, of the board and the front teaching"	**2. Characterisations of drama course**
3a. "We could act with every meaning of the word" 3b. "Without any question marks" 3c. "I can teach them"	**3. Effective course**
4a. "I lived it!" 4b. "We became children, friends, teachers, we laughed a lot, were touched, experienced human feelings" 4c. "It was a pedagogy of the soul"	**4. Recreational course**
5a. "They have already been forgotten" 5b. "Usually a lot of theory"	**5. Estimations of other courses**
6a. "Teacher in role – it is one important convention that makes drama be different from other courses" 6b. "Thought tracking – it was that tact. You touch and take the thought of others in a so spontaneous way"	**6. Conventions she liked - Why?**

5.3.2.3 Sorting categories

The guiding question in this step was: “How might these categories be connected?” Here, it was a point of comparative analysis. Proceeding to the comparison of the different lists of categories, a new master list of categories/themes was formed. This analytical process was driven by two criteria: the correspondence and the recurring patterns of the original categories. In other words, it was a process of thematic analysis (Shank, 2006), in the framework of which some original categories became subcategories under “family” categories/themes. At this stage, the contribution of a colleague as an external analyst (the same person involved in the data collection process, as noted in section 5.2.2.1) was valuable. Initially, my colleague and I worked separately. We then compared the potentials of the final plan of themes before finally mapping a common field of categories/themes.

The last concern of the data analysis process was related to the question of: “How could all the data evidence be sorted out in the last scheme of categories/themes?” The directional idea articulated by Marshall and Rossman (2006), to imagine the “family” categories as ‘buckets or baskets into which segments of text are placed’ (p. 159), was much enlightening. Accordingly, for each “family” category, I created a file folder in which units of data coded, with reference to that category/theme, were put together.

In this final stage of data analysis the process transformed into a deductive one, in contrast to that of the construction of categories which, at first, was highly inductive. This change in the type of thinking denoted that the goal, at this stage, mainly depended on finding data evidence to support the set of categories/themes. When this deductive procedure reached the point of saturation – where there existed no new data information to be added – the data analysis signaled its completion.

5.4 TRUSTWORTHINESS AND ETHICS

Both of the above terms compose the concept of the authenticity of a study; that is, to what extent the findings and conclusions are the true ones, ‘sufficiently authentic ... that I may trust myself in acting on their implications?’ (Lincoln & Guba, 2000, p. 178). Trustworthiness is traditionally examined with respect to the terminology of validity and reliability of a study (Merriam, 2009), while ethics is mostly focused on the human relationships between the researcher and the researched (Simons, 2009). But experientially, both terms undergo an interdependence: ‘[e]nsuring validity and reliability in qualitative research involves conducting the investigation in an ethical manner’ (Merriam, 2009, p. 209).

5.4.1 Dealing with Validity and Reliability

Validity can be built in two dimensions: internal validity or credibility and external validity or transferability/generalisability (Merriam, 2009). The emphasis in this study was predominantly placed on its internal validity, because – as has been examined in the previous chapter, specifically in section 4.3.1 – external validity is an epistemological orientation with no significant implications for qualitative methodologies, such as phenomenography and case study. Given that internal validity is bound up with the question: “How do research findings correspond to reality?”, literature on qualitative research proposes a series of strategies for its achievement (Denzin, 1978; Lincoln & Guba, 1985; Merriam, 2009; Patton, 2002).

The internal validity of the study, consequently, is largely guided by the method of *triangulation,* which 'involves cross-checking multiple data sources and collection procedures to evaluate the extent to which all evidence converges' (Suter, 2012, p. 350). More concretely, it is based on a triple triangulation from Denzin's (1978) fourfold typology that advocates the use of: (1) multiple methods, (2) multiple sources, (3) multiple investigators and (4) multiple theories. As regards the gravity given to the first two types of triangulation, this is demonstrated in both accounts of the data collection and analysis processes that have preceded. Moreover, in my attempt to minimise the researcher-teacher bias concerning the data interviews, as earlier noted in section 5.2.2.1, an external researcher sent specific prompts to the participants through e-mail. The purpose was the triangulation of data collected by means of interviews. As the analysis of these data showed, there was a total agreement between these two sources of data.

Because investigator triangulation occurs when there are multiple investigators collecting and analysing data, this principle could not be applied in the case of my study. However, by way of compensation, I adopted a related strategy suggested by Patton (2002): that of '*triangulating analysts*–that is, having two or more persons independently analyze the same qualitative data and compare findings' (p. 560, italics original). Thus, as mentioned in section 5.3.2.2, a second analyst participated in the process of data analysis, with whom I compared my ideas about the construction of the broad categories/themes of the findings. Concerning the fourth type of triangulation, the use of multiple theories is regarded as an uncommon epistemological principle of qualitative research, since it aims at testing hypotheses (Merriam, 2009).

Member checks or *respondent validation* was an additional strategy employed for the purposes of internal validity. According to this approach, the researcher needs to discuss the emerging themes and findings with the participants in order to corroborate their real meanings (ibid.). As referenced in section 5.2.2.1, this approach was mainly integrated into the interview encounters, notably, in the third of these. It was a practical manner through which to acquire secondary feedback about important issues and critical findings.

Given that reliability or consistency is concentrated on the question of whether research findings can be the same, the repetition of a study is evidently an appropriate approach to the epistemology of a quantitative research paradigm (Wolcott, 2005). However, in the context of qualitative research, Lincoln and Guba (1985) suggest an alternative strategy, called the *audit trail*, as a valid technique for estimating consistency. Applying it, it is necessary for the researcher to expose a detailed record of data collection and the rationale for important decisions. As demonstrated in sections 5.2.1 and 5.2.2, this strategy was employed with rigorous attention. The emphasis placed on the terms under which both the processes of designing and collecting the data were implemented is clearly evidenced.

One last factor that enhances the internal validity of the study is the process of translation. To this end, I used both typical strategies that Merriam (2009) recommends for cases where data information needs to be translated into another language. Regarding interviews, as already stated in section 5.2.2.1, I initially transcribed them in Greek and, afterwards, I translated them verbatim into English. In contrast, I analysed the e-mail interviews and the participants' reflective diaries and midterm examination papers in Greek, translating into English only the descriptive codes related to my findings, which I later presented as evidence. It merits attention to note that the rest of the narrative/text-based data sources – the researcher's observations and journal – did not need translation, because they were written directly in English.

Translating the data information into English meant that I also had to think about a pivotal question: 'How do you signal that a translation is accurate and captures the subtle meanings of the original language?' (Rossman & Rallis, 1998, p. 162). Investigating this matter, literature on research methodology provided limited guidance towards this area. Therefore, I followed the little advice that was available, focusing on the use of a *"back translation" strategy* (Maxwell, 1996; Merriam, 2009). Specifically, I acted in accordance with the three stages of this strategy, as these are determined by Maxwell (1996), applying the entire process to a sample of my data. Thus, after I had translated a few of transcripts from Greek into English, I asked a colleague to translate the translated version back into Greek and, finally, we compared the original transcripts with the back translation. The strategy proved to be effective, for through the comparison of both transcripts I made some adjustments in order to achieve the highest possible level of accuracy in the translations. As Merriam (2009) substantiates: 'The closer it comes to the original, the more reliable is your translation' (p. 270).

5.4.2 Dealing with Ethical Issues

The starting point of the empirical phase of the study was a collective meeting with the six student primary teachers who were selected as research participants. This first encounter had a decisive role in the formation of good communication between the researcher and the researched. Initially, I informed them both of the nature and the aims of the research, also describing to them the key phases of data gathering. In addition, I explained that if they desired to participate in the research, they could still withdraw at any point without having to justify their decision. After a constructive dialogue, all of the students seemed ready to accept this research invitation and, therefore, gave their personal, verbal consent.

The communication that developed throughout the data gathering process, both among the participants and between the participants and the researcher, might be described as a cooperation-building process. Within a context of reciprocity and trust, it did not take long to create a team of co-researchers (Grafanaki, 1996). As Hesse-Biber and Leavy (2011) point out, for qualitative researchers it is essential to 'reduce the degree of status hierarchy between the researcher and the researched … by placing themselves on the same plane as their respondents and working cooperatively' (p. 105). In interview meetings, the participants appeared open and willing to share consciously their personal experiences. The process of video recording the participants' drama/theatre education teaching practices was also a strong witness of their "research alliance" (Grafanaki, 1996, p. 329) with the researcher, while they were eager to collaborate both for the preparation and the implementation of this process.

The biggest dilemma I faced, in relation to the data gathering process was the issue of the participants' anonymity. Though anonymity and confidentiality of data are regarded as imperative strategies in qualitative research (Merriam, 2009), most of the participants preferred their real names to be used in the study. When they were asked for a second time, almost at the end of the data collection process, the steadiness of their choice was the final signal to respect their decision. Therefore, the names used in the next chapters are, in nearly all cases, the participants' forenames, whereas the names of the participants' pupils, referred to mostly in section 6.5.2, are pseudonyms.

With reference to my entry as a researcher into the four primary schools, I encountered a very supportive stance both by the administration and the staff at the schools. After I had ensured the relevant written permission from the Ministry of Education and Culture (late March 2013), the headmasters of the schools sent an informative letter to parents, in which they were requested to give their permission for the participation of their children in the video recordings of the participants' drama/theatre education teaching practices. In one unique case, although a boy did not have the authorisation from his parents to take part in the teaching, he still participated as a spectator and, at the end, was invited to join in the closing reflective discussion and applause.

5.5 EPILOGUE: TOWARDS FINDINGS

This chapter on the design of both processes of data gathering and analysis has portrayed the empirical conduct of the study, in accordance with both methodologies of case study and phenomenography. Following this model of qualitative design, the epistemological field of the study can be defined by a nexus of five characteristics:

- The research questions act as a stable guide in each process of the design.
- The processes of data gathering and analysis correspond to both qualitative methodologies.
- The internal validity of the study is based both on the reasoning and the intrinsic procedures of implementation of the processes of data collection and analysis, as well as on the strategies adopted for ensuring the trustworthiness of the study.

- Given the complexity of data analysis, the use of high-level types of thinking, like – critical examination, careful interpretation, creative thinking and synthesis – mirrors the coherence and the logical consistency of the intellectual effort required.

- Good rapports built on cooperation and respect show evidence of the ethics applied between the researcher and the researched.

Thus, the application of this research design resulted in the configuration of a conceptual body of findings, whose compositional process was a new, challenging path in the research journey. As has been argued by Yin (2003), this is the most demanding process of the whole research practice, having a non-stereotypical form. For this reason, Merriam's (2009) depiction of this process as one of 'learning to swim' (p. 238) causes no surprise.

PART THREE

MAPPING THE RESEARCH FINDINGS AND THEIR THEORY:

The Virtue-oriented Realities of the Participants' Learning/Teaching Experiences

Chapter 6

ARETAIC DEVELOPMENT: A PROCESS OF ‘SELF-BUILDING’

> Narratives–those linguistic patterns that give body to, or “body forth”, emotional rhythms–can provide a powerfully engaging access to knowledge of all kinds. Narrative was in the past generally neglected in educational research, though of late it has attracted quite a lot of attention (Egan, 1997, p. 59).

6.1 INTRODUCTION: A VIRTUE-SEMIOTIC APPROACH

One fruitful approach to the presentation of research findings, according to Egan’s above notion, is narrative. So, this phenomenographic case study adopts a narrative-based model for the documentation of its findings, a process that tends to resemble ‘as much an art as a science’ (Merriam, 2009, p. 264). Considering that this chapter accommodates the personal stories of the research participants, and their experiences within the context of drama/theatre education, these can at times be described as surprising, metaphorical, or even confessional tales.

Further, drawing upon Geertz’s (1980) theory that ideas ‘are not … unobservable mental stuff. They are envehicled meanings, the vehicles being symbols (or in some usages, signs)’ (p. 135), the narrative-based approach that I employ functions simultaneously as a semiotic approach. To be precise, given the central aim of the study – the participants’ understanding of teaching as an ethical, virtue-driven practice through drama/theatre education – this semiotic approach turns out to be a virtue-driven semiotic approach. That is to say, the process of analysis is firmly focused on meanings and ideas, signs and symbols, all raised from the participants' stories and learning/teaching experiences, which can be interpreted as empirical evidence of the development of their virtues.

The second key characteristic of the analysis of the participants' aretaic development is the consideration of this phenomenon as a process of 'self-building', one that brings their personal and professional development together. The origin of this idea is the notion of *ψυχαγωγία* (recreation) as used by Plato in *Phaedrus*, meaning the leading or education of the soul (Werner, 2010). This logic of 'self-building' is embedded in almost the entire body of discourse in the following chapter.

Thus, the chapter is divided into five parts. At first, it introduces the profiles of the six research participants, focusing mainly on their biographical details and perceptions of teaching/teacher. Subsequently, it concentrates on the examination of those ecological conditions within the context of the drama/theatre education courses that could promote their aretaic development. At the crux of the third subchapter is the delineation of the different virtue ethics that the participants developed within the courses. The next discussion shifts the attention to the participants' pedagogy, applied in their teaching practices of drama/theatre education in primary schools. The chapter's epilogue addresses the fourth question of the study, emphasising the participants' views of the contribution of their education programme to the support of their understanding of teaching as an ethical, virtue practice. Lastly, it concludes with a brief review of the required conditions of aretaic development, as these stem from the participants' learning experiences within both contexts: the drama/theatre education courses and their wider teacher education programme.

6.2 WELCOMING SIGNATURE STORIES: A DIALOGUE OF PEDAGOGICAL ORIENTATIONS

The participants' portraits are the major theme of this subchapter. Key features of their personal life/character and essential beliefs of teaching/teacher, as these subsisted at the beginning of the data collection process, are the two chief sources of this delineation. The consideration given to the participants' perceptions of teaching possesses a threefold sense, enabling us to understand: (1) their conceptual and pedagogical background, (2) whether and how do they conceive teaching as an ethical practice and (3) the influence of the drama/theatre education courses on the development of the their aretaic development.

It is important, however, to note that studies on the preparation of prospective teachers document that their pre-existing knowledge, beliefs and experiences of teaching/learning have an important effect on their development as professional teachers (Lortie, 1975; Kennedy, 1999; Richardson & Placier, 2001; Wideen et al., 1998). Specifically, Richardson (2003) has argued that many students enter teacher education programmes having 'an understanding of teaching that suggests that the role of the teacher is to place knowledge into the heads of their students' (p. 2). As she also contends, '[the] difficulty in changing beliefs of teacher candidates is particularly problematic' (ibid.).

In addition, as regards the data sources of the subchapter, they are twofold: the first person-to-person interview and the participants' two illustrated pictures of their self and teaching. The value of their pictures justifies what Aristotle affirms: that 'ordinary words convey only what we know already; it is from metaphor that we can best get hold of something fresh' (Rhetoric, 1410b). The subchapter closes with a summary of the participants' ideas of teaching/teacher's role.

6.2.1 The Vignette of Stefanos: Teaching as a Path of “life, love and virtues”

Speaking of his concerns, Stefanos raises a nexus of contemporary global issues, such as the economy and the globalisation, as well as the identity and freedom of self. He projects strong doubts of the benefits of the politics of globalisation. As he believes, this kind of politics has a significant impact on our daily life, because “what globalisation actually attempts is to abolish the identity of a nation, of a country, of family; … Its worst impact is the loss of the personal freedom”. Following this spirit of his thoughts, he draws the symbol of the all-seeing eye, or else the eye of Providence (see Figure 6.1). He explains that although it is an ancient symbol and has its roots in religious symbolisms, in modern years it is deployed in different editions by many organisations as a globalised identity logo (1st Interview, 25.11.2012).

Figure 6.1: The all-seeing eye

For Stefanos, there are two major keys to achieving success as a teacher: good preparation and good communication with students. His further ideas of teaching are depicted in the following description of his drawing of teaching (see Figure 6.2).

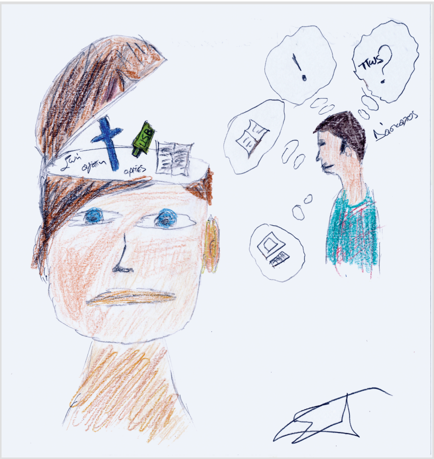


Figure 6.2: The teacher as ingenious

“I have drawn a child with an open head and some things inside it. The teacher has four thought-clouds around his head: a computer, a book, an exclamation mark and the word “how?”. The book was always the symbol of knowledge and the computer shows the development of technology in teaching. The “how?” is the permanent question of the teacher.

He should do everything to help the child perceive the knowledge, which means he must be ingenious. Also, the teacher admires his job, namely he likes what he does. The three words, life, love and virtues, that I have written in the head of the boy, are the knowledge that the teacher has to teach. And the knowledge comes from the head" (ibid.).

In this account, Stefanos indicates a very traditional view of teaching, primarily restricted to a 'technical rationality' (Dunne, 2011, p. 15). It is a teacher-centred model of teaching, according to which the learning process is characteristically thought to consist of a knowledgeable or "ingenious" teacher, who constructs and transmits knowledge to learners by using instructional technologies, such as books and computers. In this sense, the knowledge is suggested as an external product, absolutely dependent on the learners' "head". At this point, Stefanos appears to be a typical student in relation to Richardson's (2003) previously cited position.

In consequence, teaching/learning is perceived by Stefanos not as a socially driven activity, but solely as an individualistic process. Manifestly, what is missing from his depiction is any constructivist perspective of teaching, whose goal is the internalisation of knowledge and its deep understanding on the part of the learners (Cohen et al., 1993). Nonetheless, there exists a paradox in his narration that seems incompatible with the model of teaching he proposes; it is apparent within his words: "life, love and virtues … are the knowledge that the teacher has to teach". These are "knowledge" that can be taught by means of a collaborative and empirical pedagogy.

6.2.2 The Vignette of Philia: Teaching as a "GPS" Route

> Like all the girls, I used to play the "teacher". Everybody was telling me, "You will become a teacher". I was writing beautiful letters and good compositions. My poems were being published in newspapers. It was a

> dream, but I regard all the girls at that age of primary school have the same dream. Of course, by growing up, I lost this dream. … I wanted to become a journalist. But, it returned again, when I met my aunty and uncle, academics in Australia. It was a meeting of a lightning flash (Philia, 1st Interview, 26.11.2012).

Her painting that follows (see Figure 6.3) is a beautifully articulated signifier of what she calls "moments of flash that give the light of hope".

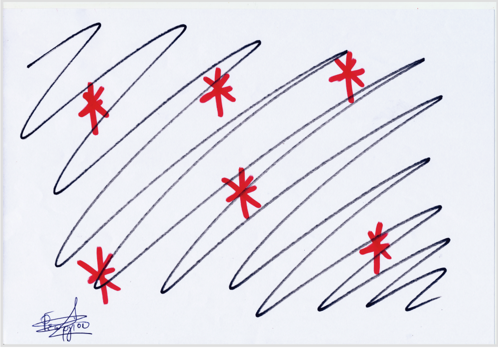


Figure 6.3: The sky with red stars

"A black sky. A sky of pessimism. But, at the same time is one of optimism. In a dark sky, there exist the flashes, the red stars. These stars are my targets. No matter how black the sky is, it can never hide the stars. Substantially, this sky is me" (ibid.).

In Philia's view, the teaching profession is not at all an easy one. In essence, she does not understand it as a profession that "is simply chosen for a living". "It is far beyond this term. The genuine teacher is the person who can do his/her job unselfishly" (ibid.). In delineating the teacher-identity, she relates a list of attributes that should/should not characterise the teacher. Thus, in her estimation, a teacher needs to have:

> sensitivities to and knowledge of many areas. He/she is neither worker nor technician; sometimes he/she may be an actor/actress, or even a clown. Certainly, he/she has to be competent, well organised, well prepared – all of these in one packet (ibid.).

A more integrated picture of Philia's ideas of teaching/teacher unfolds, while she interprets her own symbolic representation (see Figure 6.4).

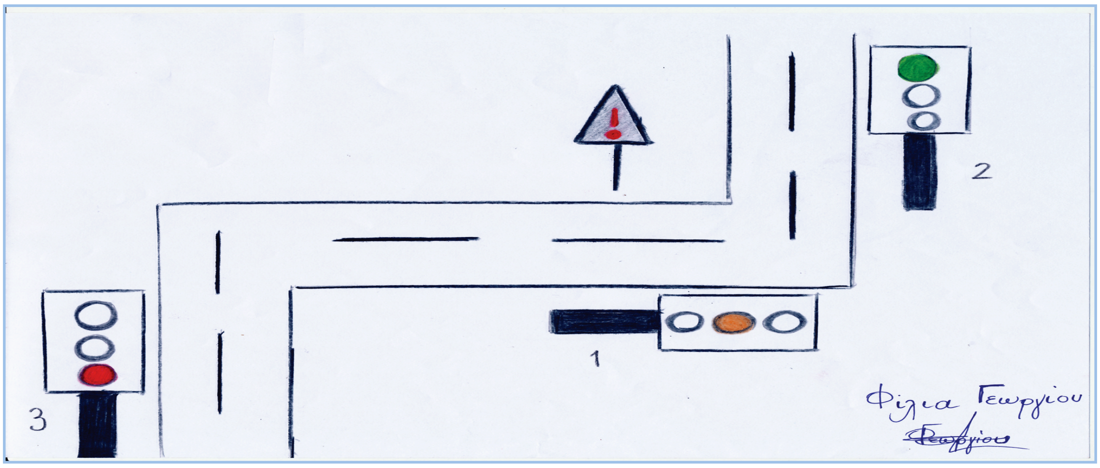


Figure 6.4: The teacher as predictor

"I attempted to symbolise the role of the teacher in a classroom using the traffic lights. As one can see, it is divided into three parts. The orange is the starting point of the lesson. The teacher sets the pupils in the process of thinking. The green signals the route, where the teacher and the pupils are together. During this route, the teacher has the role of a guide. But, the steering is in the hands of the child. The teacher protects the child from obstacles that he/she can predict. Also, the teacher teaches it how to overtake them. Of course, sometimes, he/she may intentionally present difficulties. This must happen, for it is necessary, the pupils must have new challenges and face their own personal misinterpretations... Pupils should not be passive receivers. ... The red is the end of this route, where the teacher reminds the child of the course they walked together. It's the recapitulation of the lesson" (ibid.).

In comparison with Stefanos, Philia presents a constructivist classroom, wherein the teacher and the learners undergo a journey of togetherness, co-constructing meanings and understandings. By this conception of instruction, Philia explicitly suggests a learner-centred teacher, whose central concern is to enable his/her learners to become competent "drivers". As she makes lucid, the teacher has to methodologically arrange the learning surroundings around tasks that will bring the learners into contact with knowledge through an insightful and conscious process. Encouraged by the safety and trust that the teacher offers, the learners may become capable to “drive”, by taking initiatives and risks and applying their decisions.

Moreover, for Philia, such an epistemological approach seems to aim at the learners’ self-construction. While this dimension of teaching is essentially an ethical one, Philia further highlights that “the teacher’s predictability is a very important qualification” in teaching. She interprets predictability as the “GPS” of teaching that “shows from where a child can start and where it can go” (ibid.).

6.2.3 The Vignette of Constantinos: Teaching as a Friendly, Childlike Space

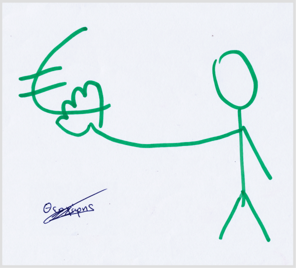


Figure 6.5: The stolen euro

Constantinos considers himself privileged, since he has learnt to work hard ever since he was a primary school boy. The major advantage of this aspect of his life, as he acknowledges, is that he has been taught how to think and use his mind. He is particularly interested in the recent happenings of economic crisis and the politics that is followed by the Cyprus government. He, too, appears to be sceptical about the true causes of the failure of the banks. The linear figure he has drawn (see Figure 6.5) evidences his judgment that “the money is not lost, but is just stolen. And the politicians don’t say the reality”. Also, he estimates that the “economic crisis is a matter which will largely affect the future, especially of young people” (1st Interview, 24.11.2012).

Before his studies, Constantinos had the sense that the teaching profession was not difficult. He justifies his attitude by explaining:

> Easy. Yes, based on my experiences I had, it seemed easy. My primary school teachers used to come into class and open a book. They basically focused on the exercises of the book and that was all (ibid.).

In accordance with his personal position, the effort of a good teacher "is to expand pupils' critical thinking and to teach them to think about whatever they hear". The most important aim of teaching "is to assist pupils to obtain competences that they can use beyond the school, in life" (ibid.). His broader beliefs of teaching are reflected in the analysis of his drawing (see Figure 6.6).

"I am going to start from the class. I have coloured it, because I don't like the traditional classrooms painted in white that have a green board and some notice boards. The class is beautiful, when it has colour. This makes pupils want to learn. I have set the desks in groups. Pupils use their own thoughts and experiences for teaching activities. These appear in the clouds.

Figure 6.6: The teacher as invisible

The teacher is in a corner and has very very long arms. He uses them, when and if the pupils need some feedback. He is smaller than the children. This denotes that the teacher is there, but is invisible. I don't like the teacher standing above the pupils' heads, all the time, by demonstrating how the pupils must work. It is *necessary for pupils to make mistakes, they learn from them. ...*

I want to show that it is essential for the pupils to feel their class is like their own homeroom. It's nice for the children to feel more comfortable in the class, willing to work and to love this place, as they do with their room. ... As I have drawn, the children are smiling. It is because the space makes them happy. And they have a teacher, not a typical one, but a friend" (ibid.).

Constantinos associates teaching with the perspective of progressive pedagogy. Based on a series of ideas, he enriches our sense of what good teaching is through suggestions that bridge the aesthetics of teaching with the beauty of the learners' everyday lives, outside of the school. His views set teaching well beyond a traditional, teacher-centred practice; instead, he regards it as a space that may make learners feel, in Dewey's (1934) words, 'fully alive' (p. 18). The social and peer-based work, the embodiment of learners' experiences in the teaching/learning process, the interaction of learners within a home-like classroom environment, as well as the presence of a discreet and warm teacher, synthesise those pedagogical circumstances necessary for an active and effective learning, aesthetically formed from everyday life experiences. The greatest result of this kind of pedagogy, as Constantinos unambiguously states, is the "smiling" and "happy" faces of learners – a picture denoting the aesthetics of the beautiful (Scarry, 2001), so vital for the eudaimonia of their life.

6.2.4 The Vignette of Maria: Teaching as a "cauldron of smells and colours"

"Leaving my village to come to Nicosia for my studies, I had to take my life in my hands. This made me stronger and more mature; I changed the way of my thinking. ...

For this reason, I have sketched the blue stairs (see Figure 6.7). *I liken the life to them. I mean that in life, we continually learn new things and every time we learn something, it is like we walk up a stair”* (1st Interview, 22.11.2012).

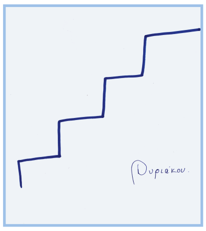


Figure 6.7: The stairs of life

Maria understands the intricacy of teaching to a great extent. This becomes strongly perceptible within her narration of the multifaceted challenges she confronted in her previous school experience:

> The way you have to approach the pupils is not a simple thing. You must decide how to stand in the class. It was taking me a lot of time to decide what activities to do. … Then, I had to be careful of how to speak, what words to use for each different situation or what thoughts I had to have, in order to communicate effectively with the pupils; it’s not like our everyday life. … Personally, I found teaching a quite difficult job (ibid.).

Apart from her empirical knowledge, Maria also gives an extended image of how she defines good teaching by interpreting her illustration (see Figure 6.8), below.

“I have drawn a cauldron. It is the class. Inside there are children, books, letters and a big spoon. While all these are stirred by the spoon, it comes out a smell. It is a smell created by the imagination, critical thinking, creativity, magic, love, diversity, outcomes and colour. These are elements of good teaching. …

Teaching has some objectives that are always the criterion for the

Figure 6.8: The teacher as magician

teaching results. In the background of the picture I have coloured a rainbow. It appears while the pupils gain the knowledge. When the teacher gives a smile or says something humorous and the children laugh, all these are colours. For me, they are like a rainbow. ... I prefer the teacher to have the red colour. The red colour is love! The teacher needs to show the pupils that he/she loves them. Teaching also has something magic. I am referring again to the teacher. It's the person who can magic the pupils" (ibid.).

Among the nine constituents of good teaching discussed by Maria, there exists one that attracts particular attentiveness; this is the "magic" of teaching. According to Maria, it is a quality that pertains to the teacher's presence in the teaching process. While she elaborates this idea, she infers that "the teacher is the magician; he/she stirs the cauldron and, accordingly, nice smells emerge" (ibid.). In other words, the "teacher-magician" has the energy to charm the learners into learning with his/her "magic stir". If we reasonably ask what the awakening "tricks" of this "magic stir" could be, Cook (2000) offers us an enlightening answer: '[his/her] power rests upon special skills and knowledge rather than coercion' (p. 26). Cook also suggests that the teacher as "magician" is a good model that 'the modern teacher should aspire towards' (ibid.). What is hopeful is that Maria seems to desire to embrace such an aspiration.

6.2.5 The Vignette of Maria-Eva: Teaching as a Process of Contagious Connectedness

In the first session of Theatre Education and Theatrical Play, Maria-Eva introduced herself by writing (see Figure 6.9), in black letters, her

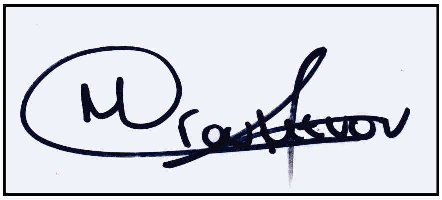


Figure 6.9: Maria-Eva's signature

signature. As she notes, it took her a long time to determine the shape of her signature, doing many "experiments". Maria-Eva sees a signature as a sign of expression; it must be liked by the one who signs it.

Maria-Eva, depicting the model of the teacher that she admires, primarily places emphasis on two qualities:

> I would like to be good at communicating with children, namely, to be in the position to understand them. In the case, I would see a broody or a worried child in the class, then, during the break, I would call it to converse with it. … The second thing I really want to achieve is to have the pupils' attention. From the beginning of the year, I would discuss with them some learning motivations. For example, I could tell them that if they were good at lessons, they could have extra time for games, in and out of the class. Moreover, I would try to include in my teaching pleasant activities and games. I would try to attract their concentration with my movements and gestures and with audio-visual aids too. I think, in these ways, I could be close to pupils (1st Interview, 28.11.2012).

Given her deep understanding of the significance of the teacher's powerful presence, Maria-Eva pictures (see Figure 6.10) the possible implications that lurk in an opposite case, where the teacher remains detached from the pupils.

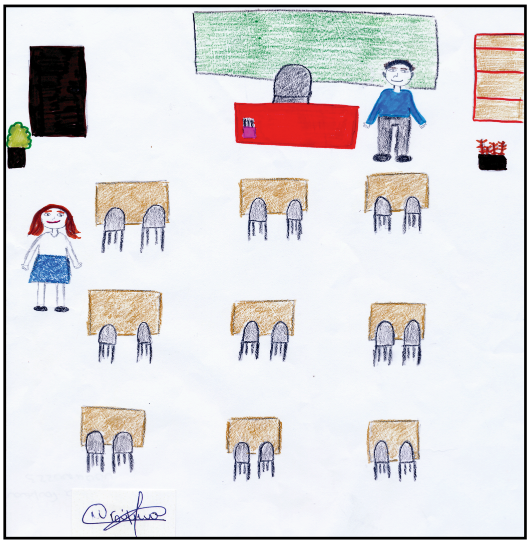


Figure 6.10: The teacher as connected

"In my drawing, there is a teacher and a girl, in a class. The desks seem empty and the girl is preparing to escape. By this, I have basically thought that even though, the teacher stands and instructs, the pupils' bodies are in the class, but their mind travels – that is, they are mentally absent. In reality, the teacher speaks to himself, which means, he is substantially not connected with the pupils. … Sometimes,

we meet teachers who are good persons, but they are not good teachers. They can't get things over to the pupils; they don't have a contagious enthusiasm. ... (Smiling) *In this case, everybody is absent"* (ibid.).

Maria-Eva, by her own imagery, mirrors the absence of a "teacher-magician" who could instruct with "a contagious enthusiasm". In so doing, she underlines that the teaching/learning process is not an impersonal matter, but a process of 'human touch' (Carr, 2003, p. 24), or as Noddings (2003a) suggests, an ideal road for creating a relational aesthetics. Learning becomes feasible when there is a scheme of conversation between teacher and pupils that may capture the pupils' spirit. Looking at the picture, Maria-Eva succeeds in presenting a prototype of a very traditional, teacher-centric lesson. The classic rows of desks, the nonappearance of any teaching materials, the position of the teacher's desk and the posture of the teacher are some of the basic external characteristics of such a weak and ineffective teaching style. In their wholeness, they have the force to create an unchallenging and monotonous learning environment. In such cases, the pupils' 'mental inertia' (Dewey, 1910, p. 148), as Maria-Eva states, becomes the only energised response to teaching.

6.2.6 The Vignette of Odysseas: Teaching as a World of Signifying Expressions

"This image is Son Goku, the protagonist of Dragon Ball (see Figure 6.11). *Son Goku was my beloved hero! I was fond of his cartoons. They showed war arts. I was admiring Son Goku for his cleverness; he always was the winner. I still draw his figure in my books and everywhere"* (1st Interview, 21.11.2012).

Figure 6.11: Son Goku

Once Odysseas started his studies, he had a vague idea of the large range of demands entailed in teaching. While he reflects on his second school experience, he ascertains:

> Now, I can understand that teaching is not so straightforward. Teaching is all about pupils' engagement. There must be interaction between teacher and pupils. The aim is not merely for the pupils to gain knowledge, but to be able to correlate it with their everyday life. This aim is not an easy one (ibid.).

Within this theoretical frame, Odysseas outlines a wider horizon of what good teaching comprises while he speaks of his painting (see Figure 6.12). He mostly places emphasis on points that witness a good presence of both the teacher and the pupils.

"In the class, the pupils are sitting in groups. They are not just sitting in groups, but I want to underline that they work collectively. ...

Regarding the teacher, I would like to indicate that his posture and movements have a key role in teaching. His body language signifies whether he loves his job. It is important, the teacher to speak and gestures together. Here, he seems like dancing. I like the teacher to be energetic and attract the pupils' attention by his glance. ...

I understand that the instruction proceeds well if I see the pupils to participate. ... I mean, not only, if they speak and what they say, but also, how enthusiastic they are

Figure 6.12: The teacher as dancer

with what they do. And this can be recognised from their expression. ... From the way they speak to each other and how much they are absorbed in the activities" (ibid.).

The underlying idea of Odysseas' narration is the "speakable" properties of the body, suggested as signs of a good presence in teaching. One, of course, might rightly allege that Odysseas sets this theme in a contradictory context, as exhibited within his picture and words: on the one hand, the learners "work collectively" and, on the other hand, the teacher as "dancer" becomes the focus of classroom attention.

Nevertheless, beyond this ambiguity, Odysseas makes a strong allusion to the association of "body, mind and spirit" (van Bakelen, 2009, p. 17). The mobility of the body signals, as Odysseas demonstrates, precise emotional and cognitive responses, such as love, enthusiasm, energy, participation, speech, expression, as well as concentration and absorption of the mind. In this way, he comes to expand Maria-Eva's idea of the "connected" teacher and, moreover, of the "connected" pupil. Essentially, he elaborates the pedagogical significance of the virtue of alertness in teaching. Both concepts – connectedness and alertness – are two interrelated virtues, whose aesthetics synthesises the substance of the teacher's presence proposed by Rodgers and Raider-Roth (2006) in Chapter 2, section 2.3. The presence both of the teacher and the learners, therefore, is very much concerned with the liveliness of the body and no less so with the liveliness of the mind and spirit.

6.2.7 Concluding Remarks

The pedagogical voices of the participants are certainly different; some, at times, sound both idealistic and romantic, while others even appear inconsistent. However, they share common visions of teaching. Transcending these paradoxical opinions, we might see that the participants recognise teaching as a rich, experience-driven practice, built on challenging and life-based activities in a beautiful learning environment. Within this perspective, they have demonstrated teaching as an ethical practice embedded in the ethics of togetherness, care (Noddings, 2003a, 2010) and love (Freire, 1998; Halpin, 2009; Garrison, 1997). The characterisations they ascribe to the teacher – as "ingenious", "predictor", "invisible", "magician", "connected" and "dancer" – are evidence that they see his/her pedagogical/technical/emotional/ethical presence as extremely significant to the pupils' learning. In this view, the teacher per se becomes one key epistemological factor.

In addition, their views of teaching seem obviously influenced by progressive pedagogy, mostly Dewey's (1934) philosophy, in close interrelation with social constructivism. The impact of these theories on their pedagogy can be seen to be a result of their academic programme, given that they are being schooled in the *Introduction of Education Science* (Edus 100), *Educational Psychology* (Edus 211) and *Philosophy of Education* (Edus 305). However, in the context of this study, this pedagogical background obtains a deeper importance, since it founds the epistemology of drama/theatre education. It is therefore expected that this will enable the participants to understand its implications in drama/theatre education too. Such a possibility seems to be what ordinarily occurs, because 'students interpret experiences through the filters of their existing knowledge and beliefs' (Putnam & Borko, 1997, p. 1228).

6.3 TRACING THE PARTICIPANTS' LEARNING EXPERIENCES

This subchapter draws upon the analysis of two relational parameters, with a view of understanding the participants' new empirical knowledge within the drama/theatre education courses. Thus, it examines how the participants conceive: (1) *the courses' identity* and (2) *the distinctive features of the courses' ecology*, a term being considered later in section 6.3.2. The entire discussion is therefore bound up with the first research sub-question of the study: *What ecological conditions developed within the drama/theatre education courses could be seen to contribute to the promotion of teaching/a teacher's virtues?*

The sources used for this particular question are a combination of narrative/text-based data and visual data. Specifically, it is exploiting the second person-to-person interview, the interview through e-mail, the participants' reflective diaries and midterm examination papers, as well as the teacher's diary. The participants' pictures again are a substantial source for the description of the courses' identity, while for the analysis of their ecology a series of the workshop photographs have a key role.

6.3.1 The Identity of the Drama/Theatre Education Courses

6.3.1.1 Drama as a Lego toy

Stefanos' depiction of the identity of drama revolves around the concept of building a "tower" (see Figure 6.13). The interpretation of this idea is exposed in his narration.

"Each group has a block ... and creates its own work. But the result of drama is the union of all groups' work. The lesson is built little by little. We watch the other groups' work and take information for the next activities. So, we are building a tower.

The background of the picture is a book. This reminds us that our job is closely related to books. And also, the book symbolises the story we explore in drama. The blue lines on the top of the page denote the beginning of the story. The crimson lines, on the other page, show that the story doesn't finish in the same way as it begins, but we guide how it might close. These lines are longer and out of the book; this means that the story is endless. The investigation of the theme has no end" (2nd Interview, 30.1.2013).

Figure 6.13: Drama as a Lego toy

It is manifest that Stefanos understands drama as a joint-making practice, indicating that the participants, in their dual role as actors/spectators, become scenarists/directors of the story being explored. The "tower", in other words, is the final shared product of drama that suggests the continuous interactivity and co-creativity of all participants. Central to the exploration of stories is the 'dialogical open-endedness characteristic' (Winston, 1998, p. 27), since, as Stefanos clarifies, "we examine values of life and so, the story can go outside of the book" (Midterm examination paper, 28.11.2012).

6.3.1.2 Drama as a conversational process

For Constantinos, drama has the image of a dialogue (see Figure 6.14); the participants are constantly in a joint discussion and negotiation. He explains both the operation and the significance of this practice in the following excerpt.

"A group of students discusses in order to decide what to dramatise; they work collectively. The one student speaks and another student adds something else. In this

process, it is likely that students either agree or disagree. But, at the end, the opinion of the majority is the one that the group will follow. It is a decision taken with calmness and respect. I would like to show that in drama, participants can succeed, only if they work collectively and not as individuals" (2nd Interview, 29.1.2013).

Figure 6.14: Drama as a conversational process

Presenting drama as a model of dialogue, Constantinos defines chiefly the internal goods of a democratic discussion in the context of cooperation and egalitarianism. In this regard, he points out Neelands' (2009a, 2009b) thesis, discussed in Chapter 3, that drama as an ensemble-based approach can boost the development of the democratic virtues: of isonomia, isegoria, isopsephia, parrhesia and autonomia (see Figure 3.2, p. 80). Constantinos also forms the conviction that the implications of a democratic ethos within drama are not simply confined to the quality of drama work, but instead, they extend to our social, daily life. As he stresses: "it is what we need in our every day life; it is so necessary like cooperation that is required in every job" (ibid.).

6.3.1.3 Drama: Is it a play or a performance?

Philia's drawing of drama (see Figure 6.15) is inspired by the theory of John Somers (2001). In her narration, below, it is obvious how she understands and elaborates this theory.

"The straight line I have drawn has neither a beginning nor an end. At the one edge, I have written the word "παιχνίδι" (play) *and, on the other one, "θεατρική παράσταση"*

(theatre performance). *I have also put a speckle at the centre of the line, in order to indicate the position of drama. When the children are too young, then, drama tends to be a play. When children obtain a closer acquaintance with drama, then it tends to be more a theatre performance. But, drama never "touches" a theatre performance.*

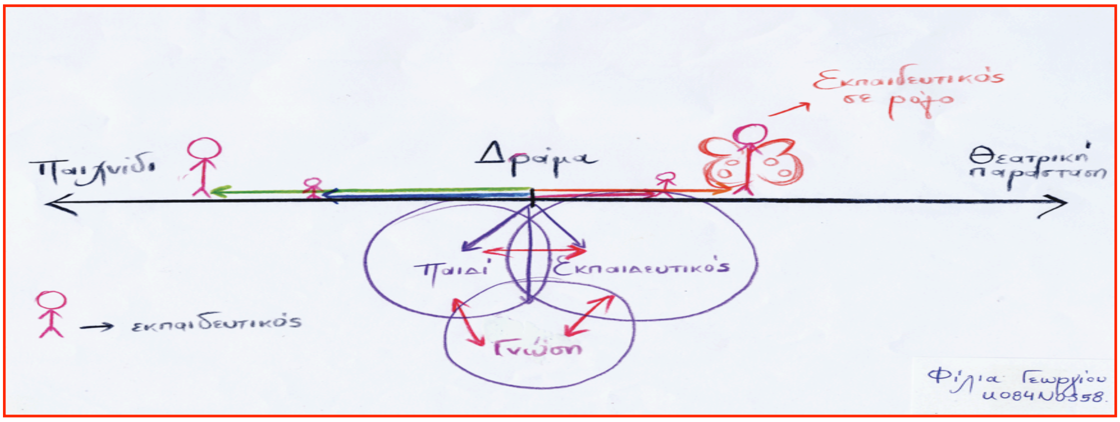


Figure 6.15: Drama: Is it a play or a performance?

I have dressed the teacher as a butterfly to show one of the drama techniques, the teacher in role. In drama, the teacher acts in roles. ... In some cases, I have regarded as important to make smaller the figure of the teacher, because, in drama his/her presence sometimes is small and sometimes is big. ...

The three intersected circles aim at showing the interaction existing among the child, the teacher and the knowledge. In such a course as drama, these terms are interconnected. In drama, nothing is ready and things are not foreseen. I regard this as the most crucial thing of drama that I must keep" (2nd Interview, 30.1.2013).

For Philia, drama is a complex process strongly contextualised by the culture of play and theatre; it stands between these two cultures. In this light, she displays that the meaning-making process heavily relies on drama conventions, whose functionality is not irrelevant to the world of play. The classroom drama, as Somers (2001) infers, demands an atmosphere full of the mood for play that varies depending on the participants' age and maturity. However, Philia highlights that the teacher's flexible presence has an influential role in the creation of this playful learning space.

6.3.1.4 Theatre Education and Theatrical Play: The "home of imagination and emotions"

In general, this course's identity is defined both by the aesthetics of imagination and emotions. First, through Odysseas' illustration, the interest is focused on a beautiful house (see Figure 6.16). The ways in which it symbolises the course is visible in this conversation.

A: (Smiling) *Odysseas, you are a good architect! Is it a real house?*

O: (Smiling) *It's of my imagination. This home emerges from the course. I mean the course demands a lot of imagination and emotions. ... Its beauty shows the good things that Theatre Education and Theatrical Play can offer us.*

A: What does it have, which shows, it's an imaginative house?

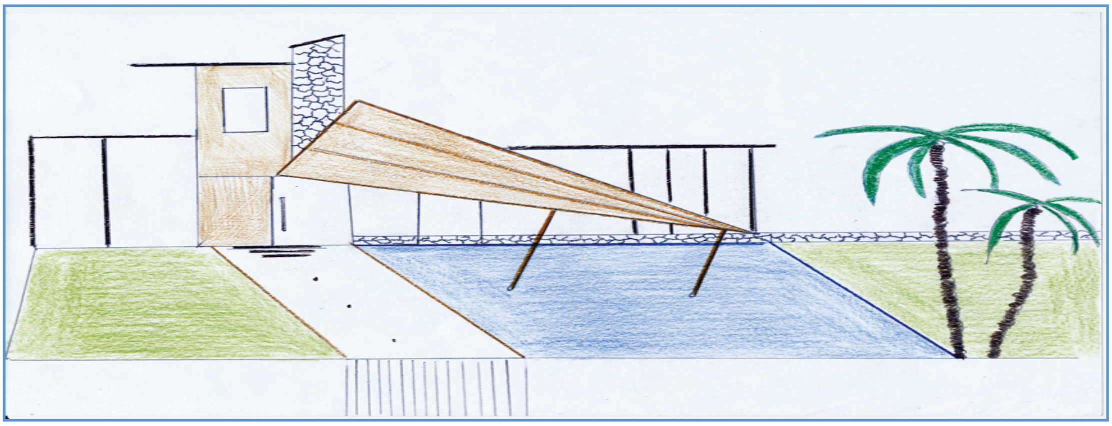


Figure 6.16: "The home of imagination and emotions"

O: Its shape is extraordinary. There is, here (touching the picture), *this canopy that is based on two columns and covers a part of the pool. The pool is in front of the* *house and this is a rare thing. A pool is usually in the back yard, for privacy reasons.*

A: You don't mind about your privacy?

O: Here, I want to say, it's important for someone to allow him/herself to be expressed comfortably. In the course, we were feeling very free. It's good to be spontaneous. Personally, I could express what I wanted and that I was feeling, in all levels. Generally, in the sessions, I was too "cool" (2nd Interview, 29.1.2013).

Now, it becomes intelligible that Odysseas' "imaginative house" mirrors the delightful emotions he experienced within the course. Determining the course's identity in this way, he gives witness to the existence of a domestic and stress-free teaching/learning environment. Some of his phrases, such as – "to be expressed comfortably", "we were feeling very free. It's good to be spontaneous" and "I was too cool" – are strong indications of the 'liberating energy' (Winston, 2009, p. 39) of students, who work in a safe classroom. He connotes, too, that these kind of emotions act as an awakening incentive for energetic and poetical participation. Consequently, he points to the pedagogical merit of security and spontaneity in the space of learning.

The next conversation rests upon a picture of a group of smiling students, who dance in a rotating circle (see Figure 6.17). According to Maria, this circle represents her course, as she describes a series of signs that are shown within it.

M: There are 8 students and a teacher, as many as we were in the course. ... The circle has many colours. These colours are the emotions of our everyday life. Theatre is all about life's emotions. ... The different colours, namely the emotions, depict the diversity of emotions we experienced in the course.

Figure 6.17: The circle of emotions

A: *Could you, please, explain what were the stimuli for these emotions in the course?*

M: *The stories and the different roles we performed. Of course, in an activity, we didn't have the same feelings. A student could experience one colour and another student could feel a different one. This also happens in life. In our life, emotions move in a circle and change; they may leave and may come again. This idea, too, exists in theatre* (2nd Interview, 25.1.2013).

It is in evidence that Maria understands the wealthy world of colours as a metaphor for emotions that signify the course's identity. She regards life and theatre as two spaces inextricably connected to emotions. This belief therefore brings to light the significance of the politics of emotions within the course, as articulated by Nicholson (2013) regarding the space of theatre:

> The political efficacy, morality and sensibility of theatre are predicated, one way or another, on the affective qualities of emotion, how they are caught and their effect on the actors and audience's minds and bodies (p. 20).

The last picture, drawn by Maria-Eva, presents a bright sun in a blue sky (see Figure 6.18). Within the following dialogue, she describes how this metaphor signifies her course.

M: (Smiling) *I have drawn Theatre Education and Theatrical Play like the sun, which gives light to our life, because it is a course so bright like the sun.*

A: Can you elucidate a little more?

M: Yes. I am at the end of my studies, I have attended so many courses and can't characterise a course like the sun. I can also say that the sun is love.

Figure 6.18: The sun of love

A: It sounds a big statement.

M: In this course, we experienced love; that is why, I linked it with the sun. ... When we have love, we feel our life better. I regard that the course offered us many things that helped us a lot.

A: Can you refer to some examples of this love?

M: The cooperation and the bonds that have been created among the students and also with you. Especially, in our final storytelling performance, (smiling) *it was proven how cooperative we were* (2nd Interview, 26.1.2013).

Likewise, Maria-Eva shapes the course's identity within an affective frame. In her case, the prevailing emotion is "love", the emotion that may gift the power of "light" in our life, as she asserts. She highlights that both the cooperation and emotional bonds developed among the participants were factors that made her feel "love". However, Nicholson (2002) might affirm here that the flourishing of such interpersonal relationships discloses a high level of trust that always depends on the context of the group of persons.

6.3.1.5 Concluding remarks

Summarising the participants' perspectives of the courses' identity, there exist clear evidence of the following four important considerations, concerning their knowledge of drama/theatre education.

First, the participants perceive the field as a social, communal space, wherein knowledge is built on the vitality of the interplay created by all participants.

Second, although the culture of drama is neither purely a play nor a conventional theatre performance, it still has a playful ethos that needs to be diffusible both by the learners and the teacher.

Third, the participants of Theatre Education and Theatrical Play place great emphasis on the cultivation of emotions within the course that may be achieved by means of: (1) the exploration of life's realities and acting in roles, (2) the intimate relationships built up among the participants and (3) the safety provided by this.

Fourth, if we draw a parallel between the participants' views of the teaching identity and the drama/theatre education courses' identity, it is noticeable that to a great extent the participants indicate a steady sequence in their thinking on both occasions. For example, Constantinos' correlation of the drama identity with the dialogic virtues appears as a response to his belief that the aim of teaching "is to assist pupils to obtain competences that they can use beyond the school, in life". A similar case is Philia's description of drama identity, that has common elements with her perspectives of teaching as a practice driven by active learners and a "predictor" teacher.

The connection of the identity of Theatre Education and Theatrical Play to the growth of emotions by Odysseas, Maria and Maria-Eva is, of course, a thesis not irrelevant to their initial perceptions of good teaching. Characteristically, in both descriptions, Maria and Maria-Eva make reference to love as a good pedagogical condition that enables the learners to feel safe and promotes their connectedness with the teaching/learning. Also, Odysseas' idea that the learners' "enthusiastic" response may be seen as a sign of good teaching is evidently being broadened by his views that a "spontaneous", "free" and "cool" engagement is a potent clue of their activation.

Last, Stefanos is the case with the biggest divergence between his positions on teaching and drama. Given that he has described teaching as a traditional, teacher-centred practice – "the knowledge comes from the head" – his identification of drama as a joint-making practice states a lack of sameness in the manner he perceives the identity of both. In his case, what is potentially certain is his understanding of how teaching can be socially and cooperatively constructed through drama.

6.3.2 The Ecology of the Drama/Theatre Education Courses

> At the first session of drama, I was angered, when I realised that the course would have workshops. I said to myself: "What to do now? I think, I have to drop this course!" I didn't like it, for I was a pretty shy character. But, afterwards, things were so different; this course eventually is the only one I have loved so much! (Constantinos, 2nd Interview, 29.1.2013).

The happy ending of Constantinos' story invites a deeper and holistic comprehension of the spectrum of the participants' learning experiences within the courses. What follows therefore is the consideration of their *ecology*, a term with significant conceptual semantics. According to Davis (2004), although ecology is originated from the Greek word *οικολογία* and means the study *(λογία)* of the home *(οίκος),* today it has evolved so as:

> to encompass the webs of relationships in which we find ourselves and out of which our identities are established. … To speak of ecology of an entity or phenomenon is to speak of everything that influences it and everything that it influences (p. 103).

6.3.2.1 Depicting the courses' internal goods

In delineating the ecology of the drama/theatre education courses, we can make good use of Higgins' (2011) theory of internal goods. If we recall his typology (see Figure 1.3, p. 30), there exist two basic categories of internal goods: one describes the excellence in the products of a practice and the other is related to the practitioner. Besides this, the first sort of internal goods covers two subcategories: the goods recognised in the performance of a practice, and those that stem from its final work.

The participants' personal conceptions of the courses signal the starting point of the analytical process of identifying their internal goods. From the data in the following centralised figure (see Figure 6.19), it can be seen that each participant expressed six

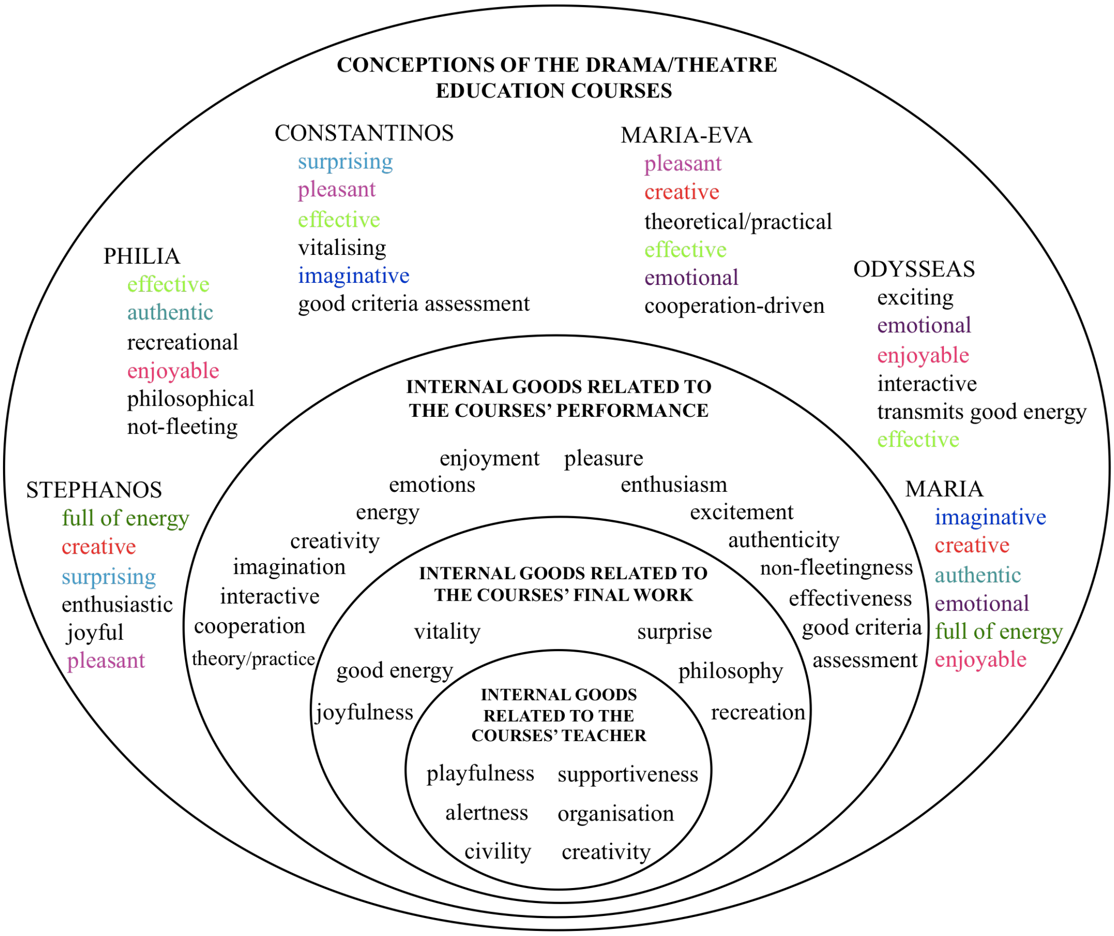


Figure 6.19: The internal goods of the drama/theatre education courses

characterisations for the courses, that are subsequently classified in two clusters. At first glance, we can observe a large number of recurring concepts, among which – "effective", "emotional", "enjoyable", "pleasant" and "creative" – are those with the highest frequency. On the other hand, nearly half of the features (in black script) appear only once. In this group there are a number that seem unique, in the sense there is no other description with an analogous meaning. These are: "theoretical/practical", "recreational", "philosophical", "not fleeting" and "good criteria assessment". As Figure 6.19 shows, the internal goods related both to the performance of the courses and the final work constitute two big "family" categories. What is more, Figure 6.19 presents the internal goods of the courses' teacher, as appreciated by the participants.

6.3.2.2 The internal goods associated with the courses' performance

The fifteen internal goods displayed in Figure 6.19 will be discussed under three thematic unities. The first of these traces the courses' *epistemological conditions,* including *the combination of theory and practice* as well as *the participants' interactivity and cooperation, imagination and creativity*. The second unity considers the *methodological approaches* related to the courses' *non-fleetingness*, *effectiveness* and *good criteria assessment*. The third unity examines the courses' *emotional work*, with emphasis on *enjoyment*, *pleasure*, *excitement*, *enthusiasm* and *authenticity*.

The Courses' Epistemological Space

"The big differences": Theory-practice-theory

For the participants, the synergy between theory and practice in the design of the courses was a factor of paramount significance. In their estimations, this teaching scheme had two great advantages: (1) it enabled them to become acquainted both with the planning and application of a drama/theatre education lesson and (2) it enhanced the potential for building intimate relationships among the courses' participants. Below, we can see the participants' reasoning for these benefits.

> The first thing, for the students, is to live drama and later to learn its technical terms and the names of techniques. It is easier for them to understand how and when they can be applied. The understanding in practical level is the best motive for the students to want to teach drama in school (Constantinos, 2nd Interview, 29.1.2013).

> If I had been taught drama solely theoretically, I couldn't be able to teach it. If drama was constructed only on workshops, yet again, I couldn't know how to work theoretically, in order to design a drama lesson. Students need both. … In workshops, I was acting as a student, but at the same time, as a prospective teacher (Philia, 2nd Interview, 30.1.2013).

> The course had some big differences in comparison with the other courses of our programme. … It was the unique course that had workshops in every session. So, the theory was transformed into practice. We could understand the theory within the practical activities. This helped us learn practically, how to plan a lesson of Theatre Education and Theatrical Play. … It was also different from other courses, because both in the theoretical and practical part, we never had desks and … thus, we created better relationships (Maria-Eva, 2nd Interview, 26.1.2012).

> We become more receptive, for, there exist no barriers, no desks, among us; and then, we all sit on the floor, face to face. Because we are all so near to each other, our words, our thoughts and our movements have a better coherence; something that can't happen in an ordinary class (Odysseas, 2nd Reflective diary, 8.10.2012).

These participants' views incite a reflective discussion about the pedagogical implications both of the empirical knowledge and the aesthetics of the learning space as epistemological conditions. In her book *Places of Learning* (2005), Ellsworth reconsiders the idea of pedagogy 'not in relation to knowledge as a thing made but to knowledge in the making' (p. 1). This approach to pedagogy substantially connotes the importance of the network of experiences that the 'learning self' (ibid., p. 2) works to obtain. For this reason she recognises that the place of learning, the physical environment and the movement of bodies in the space, are essential constituents of the empirical experience. She suggests pedagogy therefore 'as the impetus behind the particular movements, sensations, and affects of bodies/mind/brains in the midst of learning' (ibid.).

In this spirit of thinking experimentally about learning, she actually conceptualises pedagogy itself as a particular ecological phenomenon. In accordance with her theory, knowledge is perceived as a good created not individually, but spatially, interwoven with 'a complex moving web of interrelationalities' (ibid., p. 24). The co-dependencies of body and mind, of reason and emotion, embody the experiences of learning as being ‘radically in relation to one’s self, to others, and to the world’ (ibid., p. 2). Correlating this ecological context of learning with the participants’ remarks on the use of space and the movement of bodies, it is obvious that they became empirically aware of this concept of inter-relationality. As noted by Nicholson (2011), inter-relationality is an idea that ‘is particularly pertinent to theatre education’ (p. 9).

“Developing group spirit”

Given the finding in section 6.3.1.5 that the participants identify the courses’ teaching/learning space as dialogical and interpersonal, this ecological condition is proven as one of the most important causes of the development of cooperation and interactivity among the courses’ students. So, their following perspectives outline some specific social states that reinforced the growth of these two internal goods.

> We succeeded in developing group spirit, for we used to work with different students in the activities (Maria-Eva, 2nd Interview, 26.1.2013).

> The various strategies of grouping helped me work with my twenty-three fellow students and have personal moments with everyone (Philia, 2nd Interview, 30.1.2013).

> Drama is collective. Because, nobody did something alone, this made us not to be shy to perform publicly. … The most beautiful result of our collective spirit was that we could cooperate with any of our fellow students, presenting good work. Cooperation helped us be more creative (Stefanos, 2nd Interview, 30.1.2013).

> When I realised that all my fellow students were working and were improving, I thought: “It’s time to go with the current of the class”. From then, I used to do my best (Constantinos, 2nd Interview, 29.1.2013).

Significantly, the strong feeling of interactive and cooperative relationships developed in the courses, as corroborated by the participants, demonstrates Lefebvre’s (1991) notion of spatial practice. Central to his thesis is that spatial practices are socially constructed and represent societal patterns and everyday life structures. On these terms, spatial practices are recognised as social spaces that ensure ‘continuity and some degree of cohesion’ (ibid., p. 33). In view of this idea, the drama/theatre education courses can be regarded as spatial practices, or otherwise, as relational spaces (Winston et al., 2010) that include ‘pathways, routes and networks of interaction that bind people together’ (Nicholson, 2011, p. 12).

What is more, the ‘sense of belonging, of group identity’ (Winston & Tandy, 2001, p. 87), as mostly evidenced by Stefanos and Constantinos, might be characterised, at the same time, as a vital source of promoting the students’ confidence, safety, spontaneity and creativity. Notably, the case of Constantinos obviously validates the way in which the collective identity can release a student from their apprehensions, ‘accepting unfamiliar roles and taking new risks’ (Nicholson, 2002, p. 90).

“We built and created something that was ours”

Imagination and creativity were concepts with a high frequency in the participants’ narrations, used as interdependent terms. One representative example is Maria’s opinion: “imagination was the basis for any activity. Employing our imagination, we built and created something that was ours” (2nd Interview, 25.1.2013). “To imagine”, as Philia explains, means to “work with the world of my ideas to decide something” (2nd Interview, 30.1.2013), and “to create”, in Stefanos’ view, is “the making of something new, by which one can express himself/herself” (2nd Interview, 30.1.2013).

Philia gives a philosophical exegesis of imagination relatively close to the capacity ‘to think of lots of possibilities’ (White, 1990, p. 85), while Stefanos’ description tends towards the definition of creativity as ‘the ability to produce work that is novel (i.e.

original, unexpected) and appropriate (i.e. useful, adaptive concerning task constraints)' (Stenberg & Lubart, 1999, p. 3). The fusion of both drives to the Kantian definition that "imagination is a powerful agent for creating as it were a second nature out of the material supplied to it by actual nature" (Kant cited in Egan 1992, p. 22). Figures 6.20 and 6.21 show two simple examples of the students' imaginative/poetical use of space, body and objects.

Figure 6.20: The symbolic use of space and objects

Figure 6.21: The imaginative transfiguration of space and body

The Courses' Methodological Space

"Learning by doing": "I put my soul"

Effectiveness and non-fleetingness are two internal goods that, as argued by the participants, resulted chiefly from the use of three methodological approaches. Specifically, these are:

- The rich collection of activities, conventions and theatrical games;
- Microteaching; and
- The reflective diary.

Speaking of the great diversity of drama/theatre conventions/techniques and theatrical games that they applied during the sessions, the participants explicated its positive implications in the activation of their involvement and attentiveness. Some representative opinions are the following:

> We always were there. We always had different things to do and this was the substance. This something different and new made us very concentrated (Maria, 2nd Interview, 26.1.2013).

> The first time you asked us to create frozen images for the end of ugly duckling, I found it quite indifferent. But, later, when I could receive so many different messages, from my side, as spectator, I was enthusiastic (Stefanos, 2nd Interview, 30.1.2013).

> I realised that conventions were a reflection of drama pedagogy. Preparing for the test, I studied my notes of workshops and I could link everything with theory (Philia, 2nd Interview, 30.1.2013).

The major contribution of the conventions to the understanding of the pedagogy of drama/theatre education is one of the first issues raised here, by which Heathcote's (1982) views come into sight. As she notes, the participants within the field 'become absorbed in and committed to' the teaching/learning process, because '[t]he conventions *all* slow down time *and enable classes to get a grip on decisions and their own thinking about matters'* (p. 28, italics original).

On the other hand, the nexus between the pedagogy of drama conventions and the boost of memory is a second critical theme, connoted mostly by Philia, which can be interpreted by Bower's theory (2014). He has argued that the human memory is a cognitive tool that can be supported considerably by emotions. Considering that the application of conventions enliven life experiences along with emotions, these emotional experiences in turn appear to 'serve largely as "commentators" reacting to the present situation, evaluating the execution of plans and their outcomes" (ibid., p. 28). In so doing, the emotion is activated 'to encode and index the unusual event in memory, and promotes persisting rehearsal of the new, more adaptive action' (ibid.).

Microteaching – the design and instruction of a short drama/theatre education lesson – was one of the courses' assessment criteria, and all of the participants underlined its beneficial influence on their professional preparation. In the next excerpt, Constantinos highlights some advantages of the process of microteaching.

> We were learning by doing. … For me, it was very helpful that we made lesson plans and taught them in drama workshops. The teaching of other students helped me a lot, giving me ideas of how to structure a drama lesson, how to hierarchise the episodes and activities and how to begin and finish the lesson. … Also, they helped me understand which convention is appropriate in each case (Constantinos, 2nd Interview, 29.1.2013).

Dewey's (1938) belief that 'all genuine education comes about through experience' (p. 25) is evidenced to be central in Constantinos' case. Several studies have shown that microteaching is a laboratory strategy that may aid student teachers in developing their teaching competences (Gage, 1978; Wagner, 1973; Zeichner, 2000). Notably, in drama/theatre education, Kempe and Nicholson (2001) elaborate the benefits of microteaching, pointing out that it can help the students recognise 'the complexity of teaching by making crucial links between teaching and learning rather than simply dreaming up wacky activities to fill lesson plans' (p. 65). Constantinos' case seems to support this primary objective of microteaching, as he reflects on a set of technical/artistic elements by which drama might result in effective learning.

A second criterion assessment that was characterised by the participants as useful and constructive was the reflective diary. This functioned as a medium of reflection and criticism of the courses' work, in which the participants had the opportunity to comment on any theme they judged as critical. Some brief and noteworthy phrases from their diaries are:

> Simply, I would prefer not to sit on the floor (Constantinos, 1st Reflective diary, 5.10.12).

> Today, in theoretical part, we were grave and had an active involvement. My fellow students had so many questions, as if we had nuclear physics (Stefanos, 6th Reflective diary, 13.11.12).

> For me, it was very positive that you answered to our diaries with notes. It meant you had read them. … I put my soul into its writing. For drama, the reflective diary is very necessary" (Philia, 2nd Interview, 30.1.2013).

The value of the participants' reflective diaries, which can be further ascertained throughout this chapter, lies on the fact that they gather meaningful aspects of the history of their learning within the courses. Thus, they served as a means both of their self-knowledge and professional learning (Korthagen, 2001).

The Courses' Emotional Space

"This was the strange thing! … So much energy … hand in hand with harmony"

The emotional ethos of the courses is one theme that has already been emphatically illustrated by the participants of Theatre Education and Theatrical Play in section 6.3.1.4. This discussion, however, is an expansion of all the participants' sentimental journeys. So, our interest within the next six excerpts is shifted to their experiences of enjoyment, pleasure, enthusiasm and excitement. The participants appear to give 'emotional culmination to thoughts, feelings and actions' (Denzin, 1984, p. 89) and therefore, their emotions per se are proven as 'contagious' (Nicholson, 2013, p. 20).

Figure 6.22: "Energy hand in hand with harmony"

> *"This was the strange thing! We could do whatever we decided and everybody was involved in such an enthusiastic manner … one might say that we used to get away from our real task. But, this wasn't true … one might say that the respect was absent, but it was the opposite … we were real, spontaneous. Here, I dance with my soul … I still try to understand how so much energy could go hand in hand with harmony"* (Stefanos, 2nd Interview, 30.1.2013).

"We found the bottle in the class and spontaneously thought, it could be a sign, with which, Skroutz might look like a drunk. We put also, two little houses, the scene of Skroutz's neighbourhood. … When I came out of my house I started dancing and calling everyone. I wanted to share money with them: "Take the money, before I change my mind". (Laughing) *Yes! Oh my God! … The girls of my team wanted so much our scenario to be enjoyable. And they were requesting me to do my best!"* (Philia, 2nd Interview, 30.1.2013).

Figure 6.23: "Take the money, before I change my mind"

"It was a pleasant course. Every Wednesday morning, I used to go to school, and afterwards, at 3.00 p.m., I had another course. It was so boring … Then, at 6.00-9.00 p.m., I had drama … no headache, no tiredness, … we had so much fun … pleasure. It was the course that made me feel a child … ten years old. I felt and experienced things I didn't experience as a pupil. It was the time to gain what I had lost!" (Constantinos, 2nd Interview, 29.1.2013).

Figure 6.24: "It was the time to gain what I had lost!"

Manifestly, these participants' affective experiences display the idea of *learning by beauty*. The "spontaneous" and "enthusiastic" engagement in role-playing, the lively dances and the collective involvement in a captivating pleasure are actual signs that lead to what Winston (2009) describes as 'a kind of semi-anarchic, ideal classroom, a place where beauty and laughter are recognised as valuable and fostered as virtues' (p. 45). This spectrum of their artistic/poetic experiences conceptualises learning as beauty, where the ethical is interwoven with the aesthetic. 'Goodness and beauty', as Murdoch (1970) reminds us, 'are not to be contrasted but are largely part of the same structure', for 'aesthetic situations are not so much analogies of … [ethics] as cases of … [ethics]' (p. 40). Therefore, when locating learning within the philosophical scheme of beauty, a necessary prerequisite is its association with the learners' inner selves and the practice of certain dispositions/virtues.

"Harmony" – the sense of balance (Winston, 2010) – as Stefanos accurately states, is the intrinsic feature of beauty. In Platonic thought, goodness and harmony are inseparable. Here, the participants' narrations compose a lively depiction of this twofold presence. Evidently, their harmonic experiences of beauty are mirrored in their cooperation and "respect", unified with great enjoyment in the inspiration of an original scenario and the care of creating a mood of amusement. Furthermore, in the attempt at living the happiness of a "lost" childishness, the group are guided by a conscious participation. Platonically speaking, all these different aspects of beauty signify learning as a space of 'joy, hope and fulfilment, as motivating a quest for understanding based upon our deepest desires' (ibid., p. 18). In other words, using Aristotle's highest concept of ethics – eudaimonia – the learning space gains a potentially eudaimonistic character.

Playful laughter is also revealed to be another emotional code of the courses' ecology, but this is a theme that will be examined later, in respect to the following narrations.

"This course could express my childishness. ... It was beautiful that we could escape from our routine. ... Sometimes, our everyday life problems are so hard. Within the activities and games of the course, I could feel a greater optimism and less stress. ...

When I was a child I used to play a similar game – dog and handkerchief. ... I wasn't shy of doing the dog because of the liveliness and the laughter of my fellow students. ... The fun was a way of learning. ... The knowledge is more permanent, when it is based on fun and humour" (Maria, 2nd Interview, 25.1.2013).

Figure 6.25: "Fun as a way of learning"

"It was a very enjoyable course. The music we had as background, while we were working was inspiring. ... Many times, we were working with no sense of time. Once, we went for a break nearly at 11.00 a.m. and then, we realised that the time was over.

Figure 6.26: "Working with no sense of time"

Here ... one thing I liked, it was the various ways with which we used the fur, I have on my neck. ... We were laughing a lot that day ... we came so close and felt the whole task easier than we had initially supposed" (Maria-Eva, 2nd Interview 26.1.2013).

“*For me, it was exciting and so beautiful … a lot of laughter, energy and vividness. The climate was different in relation with the other courses. If we had a photograph … we could see absent-minded students doing other things … but, in this course, we were very much concentrated”* (Odysseas, 2nd Interview, 29.1.2013).

Figure 6.27: “Laughter, energy and vividness”

It is so apparent that playful laughter had an intense presence in both of the courses’ ecologies. *Learning by laughter*, as signified by the participants’ experiences, was a condition with a twofold aesthetics: on the one hand, it was an escape from boredom and absent-mindedness, fatigue and routine, shyness, stress and the sense of time, while facilitating an exciting journey to childhood; on the other hand, it signified a strong urge for artistic experimentation, “liveliness”, “vividness” and “optimism”, “fun” and “humour”. These awakening dimensions of laughter open up a dialogue regarding its inter-relationality with play and beauty. The rhetoric oxymoronic phrase of Oakeshott (1991), ‘the playfulness is serious and the seriousness is only play’ (p. 493), takes us back to the classic play theory of Schiller (1967).

For Schiller, play is the practice that can reconcile the two basic and functionally contradictory drives of human nature: sense and reason. In the play experience this ‘dual nature is harmonized and humanized’ (Hein, 1968, p. 67), indicating that play ‘has the potential to keep both reason and sense in their rightful place’ (Winston, 2010, p. 74). In this regard, Schiller’s principal interest in the phenomenon of play is its contribution to the ethical development of human beings and society. Referring to the significance of Schiller's theory, Hein (1968) notes that play 'turns out to be a kind of apprenticeship to the aesthetic appreciation of beautiful, which, in turn, is a stepping stone to … [ethics]' (p. 67). Hein's commentary, therefore, reveals Schiller's central idea that beauty is the biggest internal good of play. The beauty within play is achieved empirically by means of the quality of "aesthetic necessity", which, for Schiller, as Winston (2010) explains, does not represent the 'harmony and order that should characterise the good and happy society', but 'it is what allows us, as sensuous beings, to apprehend what it actually feels like' (p. 74). This interpretation guides to the conclusion that aesthetic necessity is driven by our feelings, shaping our decisions and actions (Damasio, 2005) for what is good.

In light of this theoretical background of play, playful laughter may be decoded as just such an aesthetic necessity. Taking into consideration the two above nexuses of the participants' aesthetic experiences of laughter, they are obviously live expressions of beauty, driven by feelings that permit them to harmonise their learning with 'what it might be to live the [good and] happy life' (Armstrong, 2005, p. 83). In so doing, it becomes clear that the aesthetics of playful laughter within the courses is evident as a means of liberation from unhealthy learning dispositions and, furthermore, as a stimulating energy towards attentive and conscious learning. Moreover, it is attested as a sign of unselfishness, having the capacity, in Murdoch's (1970) words, 'to clear our minds of selfish care' and excite a 'self-forgetful pleasure' (pp. 84-85).

"Authenticity … real self"

This is the last internal good associated with the courses' emotional space. It is a theme discussed by the participants with different thoughts/experiences, as follows:

> Within the theatrical activities and games, one can improvise ideas and movements, by which, he/she can express thoughts and feelings that reflect his/her real self (Maria, Midterm examination paper, 12.12.2012).

> Because of the nature of the work, we can externalise our character and who we are; besides, we show how we think and feel within our roles (Odysseas, 2nd Interview, 29.1.2013).

> I always had an answer in my mind, before you would approach me. But, just as you touched me, I was forgetting my first idea. And finally, I used to say something I could think that moment. … I think this shows what it means to track the authentic thinking. The spontaneous thought was the authentic one. … What I understand is what is drama; it is the authenticity (Philia, 2nd Interview, 30.1.2013).

Essentially, the participants demonstrate two different notions of authenticity. The first connects authenticity to the self – a perspective displayed in the literature of drama/theatre education as a controversial theme. The interest in authentic self is echoed by the pioneers of the field, first by Slade (1954) and, later, by both Bolton (1979) and Heathcote (1982). For Slade, role-playing is a means that can develop children's sincerity, whereas for Bolton and Heathcote it can expose the truthful behaviour and feelings that lead to the hidden self and the authentic "real me".

However, later practitioners like Hornbrook (1989) and Nicholson (1993, 1996) appear to mistrust this concept of authentic self, given the belief that the self's performed actions are "restored behaviors" (Schechner, 2006, p. 28), interdependent with the customs, rituals and routines of a concrete tradition and culture. In Nicholson's (1996) view, 'a self authored entirely by culture (or ideology) indicates a world without the possibility of individual agency' (p. 82). Besides, to quote Hornbrook's (1989) position, the self's subjectivity is authorised by ideological communities, such as ‘our social class, our ethnic group, our trade union or our church’, that reflect our everyday discourse (p. 126).

Alternatively, Philia exhibits a second view of authenticity. Her case seems to be a typical one of spontaneity, reminiscent of the work of Keith Johnstone as it is presented in his book, *Impro: Improvisation and Theatre* (2007). Speaking of originality as a good characteristic of spontaneity, Johnstone asserts that ‘[a]n artist who is inspired is being *obvious.* He’s not making any decisions, he’s not weighing one idea against another. He’s accepting his first thoughts’ (p. 88, italics original). This notion of originality might be, then, an aspect of Philia’s line of thinking, if we trust her understanding: “The spontaneous thought was the authentic one”.

Nonetheless, in attempting to appreciate the “authentic thinking” of these participants, what might be detected is that they express a feeling of reaching some sense of inner authenticity which, however we define it, is often experienced by those who are absorbed and lost in the flow of drama/theatre education. Thus, the flow theory of Csikszentmihalyi (1996) might be an appropriate approach to the dialectic of the participants’ inner authenticity in combination with their emotional engagement. ‘Flow’ is defined as ‘the experience of complete absorption in the present moment’, when one meets challenges of high level and has ‘clear proximal goals and immediate feedback about the progress being made’ (Nakamura & Csikszentmihalyi, 2009, p. 195). According to research results, the evidence that one enters a subjective state of flow is the following:

- Strong and focused concentration;
- Integration of action and awareness;
- Loss of reflective self-awareness;

- A feeling that one can control own actions;
- A sense that time passes faster than normal; and
- An awareness of the activity as inherently rewarding (ibid., pp. 195-196).

Considering these characteristics in respect to the emotional activation of Maria, Odysseas and Philia, there exist powerful indications that they worked in the logic of flow. If we also turn our attention to some of their prior expressions, following the same sequence, then these statements – "It was beautiful that we could escape from our routine. … I wasn't shy of doing the dog because of the liveliness and the laughter", "we were very much concentrated" and "I started dancing and calling everyone. … The girls … wanted so much our scenario to be enjoyable" – are obvious clues of their flow. Given that similar flow experiences have also been described by the rest of the participants, this is an added remark that permits the assertion that flow is a representative quality of the participants' emotional work.

6.3.2.3 The internal goods associated with the final work of the courses

This analysis of the second category of goods rests upon a fresh set of six qualities. From the data in Figure 6.19 (p. 160), it can be seen that recreation, good energy levels, joyfulness, vitality, surprise and the underpinning philosophy cover the spectrum of this discussion. They are all internal goods focused on what I am calling 'self-building'; a concept that brings personal and professional development together.

"This work was recreation; it could teach our soul"

The connection of drama to recreation orients our thinking beyond what we ordinarily understand as enjoyment or amusement. According to Philia, the work of drama is recreational, in the sense it can directly educate the soul. As she argues:

> We lived this course … I lived it! We had fun; we became children, friends and teachers through this course, we laughed a lot and were touched a lot. I think we experienced a huge spectrum of human emotions. This work was recreation; it could teach our soul (2nd Interview, 30.1.2013).

Philia's conceptualisation of recreation links us with the platonic exegesis of the notion. Its Greek equivalent word is *ψυχαγωγία,* which means the guidance or education of the soul. We can meet the term ψυχαγωγία in *Phaedrus*, where Plato defines rhetoric as 'ψυχαγωγία τις διὰ λόγων' (261a); that is to say, rhetoric is the "leading of the soul through words" (Werner, 2010, p. 24). We understand that Plato's logic attributes to ψυχαγωγία actions that convey an intellectual and ethical gravity. Indeed, ψυχαγωγία appears to be a eudaimonistic process.

This ethical dimension of recreation is not, of course, one so closely attached to the way we typically approach its value. In contemporary perception, as noted by Winston (2010), the idea of recreation is connected to 'pleasurable activities that both relax and refresh us' (p. 103). However, comprehending recreation as "leisure activity" is, according to Pope's (2005) investigation, a 'weak sense' of the term (p. 8). Its stronger one, as he suggests, becomes perceptible if we consider the term as 're-creation', which then signifies the meaning of "re-making" (ibid.).

In drawing upon this broader and more original sense of the term, what is potentially beneficial is the urge of finding refreshing and revitalising ways of seeing and making things; a process that leaves room for an ethical response (Winston, 2010). However, this line of deliberation can bridge our understanding of recreation with the platonic originality of the term. As a result of this interconnection, recreation might be defined as a process of "re-making" our souls, or in simpler terms, a 'self-building' process, whose essential activation drives to eudaimonia.

In this theoretical context recreation becomes an umbrella idea, on the basis of which, the remaining five courses' internal goods can be interpreted. Thus, the nexus of the participants' views that follow reveal the ways in which they experienced the recreational power of good energy, joyfulness and vitality through the courses.

> When I was leaving the sessions, I was feeling a sense of security and was full of good energy (Odysseas, 2nd Interview, 29.1.2013).

> I was joyful, because I could see myself improving in the practical work (Maria, 2nd Interview, 25.1.2013).

> Drama was so revitalising. I had appetite to work after the course, despite my busy day (Constantinos, 2nd Interview, 29.1.2013).

> Drama was my best course … was the course that was helping me forget my bad feelings; there was a thing that was making my soul filled with rejoicing (Stefanos, 2nd Interview, 30.1.2013).

The emotion of surprise is correlated by both Constantinos and Maria with the taking of initiatives and risks that, as they initially believed, they would not be able to perform. In the next two excerpts, they describe their personal experiences of surprise.

Figure 6.28: The wicked fairy

"The difficult for me was to do something that was not me and to play roles. At the beginning, I didn't know that I could do it. But, later, I dared a lot of things. I had the courage to play various roles. ... Here, (smiling) *I was the wicked fairy and tried to steal the beautiful princess. ... When I realised that in drama we had freedom to act,*

as we liked, then, I changed. But, I have changed as a person. The course was the best surprise, in the four years of my studies" (Constantinos, 2nd Interview, 29.1.2013).

> Yes, I was surprised with myself; I had the impression that I knew myself, but finally, there is also another Maria in my inner world. This course helped me understand better myself (Maria, 2nd Interview, 25.1.2013).

Interestingly, the participants' sense of "the best surprise" is unfolded as a kind of intrapersonal dialogue: the self undergoes an internal awakening and the belief-holding self goes through a change. Greene (1995) discusses this phenomenon of self in the following way:

> To be yourself is to be in the process of creating a self, an identity. If it were not a process, there would be no surprise. The surprise comes along with becoming different – consciously different as one finds ways of acting on envisaged possibility (p. 20).

The expansion of philosophical spirit as a further aspect of the recreational nature of drama is an issue chiefly suggested by Philia. Following her thoughts, it is clear that drama is substantiated as 'a medium for developing inquiring minds' (Juliebo et al., 1991, p. 8) that may make 'our encounters with the world become newly informed' (Greene, 1995, p. 17). As she speculates:

> Drama was the only course that made me ask myself questions. … It was right we worked with some stories that we knew, like *The Ugly Duckling* and *Odyssey*. It was a way to see the same things anew new. … For me, this philosophical search was not simply a convention of drama work, but a conscious process of thinking that I adopted in my personal life (2nd Interview, 30.1.2013).

6.3.2.4 The internal goods associated with the pedagogy of the courses' teacher

> It was 8.00 o' clock. … "Coming to class, I met a very small, but brave animal. What's its name?" … The first answers: "rabbit", "pig" and

> “chicken”. Then, I gave them 1 clue: “It can be hidden in the circle of the pad we use to sit on the floor”. … “Yes, it was a jaunty snail! I stopped to observe its life for some moments. I love and admire nature!” This was the opening of my teaching, today (2nd Teacher’s diary, 9.10.2012 – Edus 325).

> … The students were cooperative with the instructions and very friendly among them. … They really enjoyed the time machine! The atmosphere that was created by the white cloths, the low light and the loud count was so magic! The moment, where the students in pairs sat on the floor, under the cloths, was a mysterious one. … They freed themselves from any other thought and became voyagers like children. … I am looking forward to reading their diaries (5th Teacher’s diary, 31.10.2012 – Edus 326).

The above two excerpts introduce us to a third nexus of internal goods: the pedagogy of the courses’ teacher. The qualities that the participants ascribed to her pedagogy are set out in Figure 6.19 (p. 160), which are: civility, alertness, playfulness, supportiveness, creativity and organisation. One central issue jointly underpinned by all of the participants is the belief that the courses’ teacher was one of the most influential factors in their love for the drama/theatre education courses.

The next dialogue offers a taste of how Constantinos sees his drama teacher.

C: Yes, I liked drama, for the teacher was you. You know how to come close to the students. You aren’t a typical teacher … you become one with us.

A: You mean I came close to you, during the sessions?

C: Eh, no. Not only in the class, but also, out of the class. We feel you more as a fellow student of us than as a teacher.

Figure 6.29: The teacher as a “fellow student”

A: (Smiling) *Really? I can regard it as a compliment! You are right, Constantinos, I am a student too* (2nd Interview, 29.1.2013).

Similarly, Stefanos and Maria describe the significant role played by the teacher's civility, alertness and playfulness, in obtaining an eager stance towards their drama/theatre education.

> It was your manner. Yes, I loved your style of teaching; you are a real person and you are civil. I think your civility made all of us calm down and cooperate. It was a prerequisite for the beauty of the course. … I am sure. I am sure if I did the same course with another teacher I might not like drama (Stefanos, 2nd Interview, 30.1.2013).

> She was active and alert. In this way, we learnt to be attentive and focused on work. … She was fun and her playful manner made us cheerful and prepared to work without feeling uncomfortable. Her civil and emotional behaviour won us over. This was a reason to love theatre education. … In teaching she was her real self. Angela was the same in and out of the class. She had a balanced personality as a person and as a teacher. It is important for the teacher to be a good person (Maria, E-mail interview, 11.6.2013).

These views, taken together, indicate three crucial and interrelated issues regarding the courses' teacher that have been examined in Chapters 2 and 3. First, the teacher's virtues of the beautiful – civility, cheerfulness and good-heartedness – function as an integral component of her conduct and teaching style (Fenstermacher, 2001; Neelands, 2004; Winston, 2010). Second, the ethics of the teacher is a major source of the courses' ecological climate (Sockett, 2012). Third, the teacher's self is observed and defined by the participants on the basis of both the personal and professional self (Kristjánsson, 2011; Sockett, 2012).

Additionally, according to some of the other participants, the teacher's ethics were characterised by her supportiveness towards the students. Their comments, below, show analytically which special dispositions of the teacher, embodied within her pedagogy, were encouraging and inspiring.

> She had a positive energy that could transmit to us. This energy helped me be more creative and flexible. She reinforced each student separately with civility. She was a warm supporter and wanted us to do good work (Odysseas, E-mail Interview, 15.6.2013).

> Always, you used to show us that you are in a good mood and never conveyed something negative to us. Albeit one day, you were sick, you came to class smiling and said to us: “I am sorry, I am not very well today, but we can work properly”. This is what we should learn: to enter the class and to give this pleasing aura (Maria-Eva, 2nd Interview, 26.1.2013).

> When we had our microteaching, your instructions were very supportive: “Guys, we have a lot of work, tonight. I know you are tired, but, I please you to give your best self in all your fellow students’ teaching”. … You were caring about 1-2 students, who were shy. Your manner was something like, “Show your work as best you can. This is the important thing”. And the students did their best. … The reflective discussions were very constructive. … Also, for me, it was very positive the fact that you weren’t used to wear a watch on your hand (Philia, 2nd Interview, 30.1.2013).

Beyond all these considerations, what is primarily evidenced is the teacher’s ethics of care. Her subjectivities and pedagogical actions created ‘a caring environment’, which, according to Nicholson (2002), is tantamount to ‘a robust environment’ (p. 90) of learning experiences rested on willingness rather on enforcement and obedience.

Finally, all of the participants extolled both the teacher’s creative and organisational capacities. Using Philia’s words, these intellectual qualities are proven as ethical qualities: “Mastery, passion and love of what she was doing were behind her good

Figure 6.30: The teacher’s “mastery, passion and love”

organisation and creative ideas" (E-mail Interview, 20.6.2013). In this way, it is attested once again that the nexus between the teacher's ethos and intellect is inevitably embedded in the teaching/learning process.

6.3.2.5 Concluding remarks

Defining both the courses' ecologies by means of their internal goods is a key step in a holistic understanding of those conditions that might urge the participants' aretaic development. In particular, as shown in Figure 6.31, the analysis of the courses' ecology demonstrates both the co-existence and synergy of five inherently intra-spaces – epistemological, methodological, emotional, recreational and pedagogical – that would serve as a platform for the promotion of virtues.

This possibility, for instance, is verified to a great extent within the courses' epistemological space. The cooperative and trustful relationships that are found among all the participants – students and teacher – constitute a fundamental prerequisite for the fostering of the social/interpersonal virtues of the ensemble-based

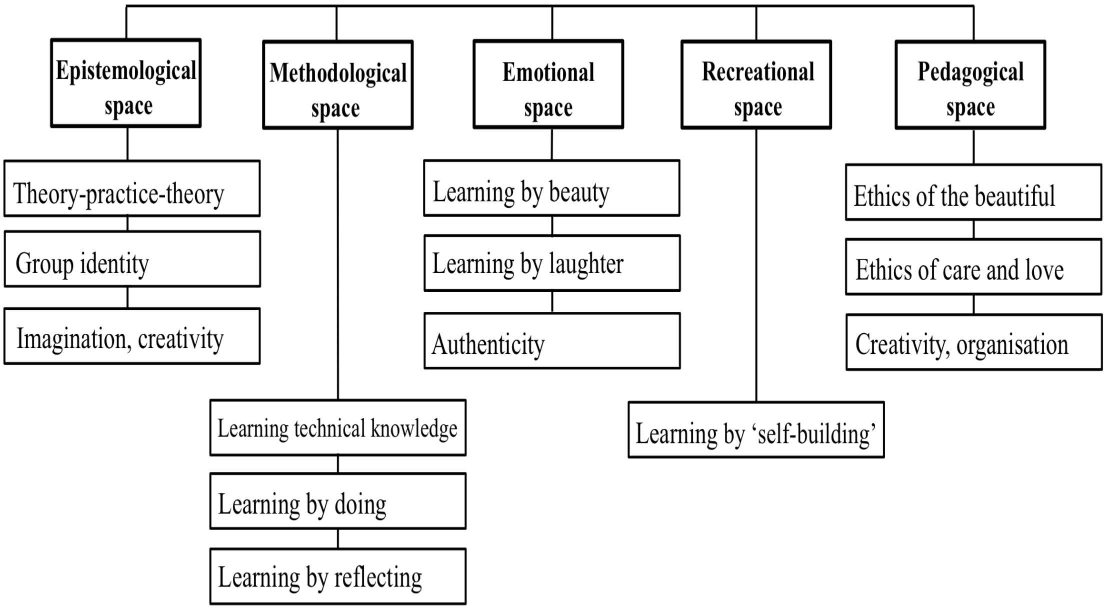


Figure 6.31: The intra-spaces of the courses' ecology

model of teaching/learning. On the other hand, as evidenced, this intense ecological sociability facilitated high levels of willing work, emotional energy and playfulness, conditions that harmonised the aesthetics with ethics. Such a context of work could support in greater depth the virtues of the ensemble, as well as those virtues closely associated with the participants' ethos. An additional eventuality could be the expansion of the participants' pedagogical/technical knowledge, since there are clear indications that the courses provided a number of challenges in applying the theory of drama/theatre education to practical, teaching circumstances.

Thus, the way in which these ecological conditions factually contributed to the participants' 'self-building' drives us to the analysis of the next research question. Considering that it is a broad-spectrum question, it will be examined in two separate subchapters. The first will focus on the personal virtues that the participants developed within the context of the courses, while the second subchapter will concentrates on the professional virtues they applied in their teaching practices of drama/theatre education in primary schools.

6.4 DEFINING THE PARTICIPANTS' ARETAIC DEVELOPMENT

In analysing the central sub-question of the study – *what are the kinds of virtues that might be developed in the framework of the courses* – the attention turns to sources of evidence such as thoughts, perceptions, estimations and patterns of behaviour, through which the participants display signs of self-transformation. In this way, the objective is the gathering of indications of alterations in the participants' dispositions in relation to their personal aretaic development. Accordingly, the focal interest of this question lies in the growth of the participants' intellectual and ethical virtues as a consequence of their participation in the specific courses' ecology.

Given this research perspective, the analysis of data indicates four categories of virtue ethics that the participants developed: *dialogue*, *the beautiful*, *will* and *consciousness*. Subsequently, each of these virtues will be discussed separately.

6.4.1 Virtue Ethics of Dialogue

This consists of two sets of virtues: the *social* and the *democratic.* Examining first the social virtues, the discourse includes *sympathy* and *empathy, respect* and *friendship*.

6.4.1.1 Social virtues

Sympathy and empathy: "I felt Odysseus" and "I lived its position for a while"

The participants understood this concept duo as energies that may heal apathy. In this sense, their perceptions point to the ancient Greek word *πάθος* (passion), that may be described as the essential psychic movement by which 'we are touched, affected, stimulated, surprised and to some extent violated' (Waldenfels, 2007, p. 74). The participants became aware of sympathy 'not as touchy-feely love but just the disposition to turn outward' (Sennett, 2009, p. 222), in order to feel the others.

Empathy was understood as ‘imagining oneself as another, in all his or her difference’ (ibid., p. 92).

Beginning with a representative case of sympathy, Philia’s reflective diaries prove critical. What follows is the analysis of one such diary.

The passage begins with an empirical assumption: “If dramatisation could make us feel the heroes, consequently, we can feel the other people too. What is needed is to live their stories”. Discussing, afterwards, Odysseus’ story, she highlights that before the concrete workshop she simply knew ten classic characterisations of him – “genius, resourceful, inventive, brave, strong, courageous, valiant, protected by Goddess Athena, perspicacious, supernatural”. However, “in drama”, as she continues to comment, “it was the first time, I felt Odysseus as a king, a spouse, a father, and a man”. This is the crucial point at which Philia reveals her sympathetic response to Odysseus, implied by a new web of sensibilities and feelings. Her ‘own ego’ (Sennett, 2012, p. 21) is activated towards Odysseus. Her sympathy here appears precisely as an embrace (ibid.). Closing her diary, she concludes, “I feel lucky, for I attend this course. I have understood the way, by which, one can feel the others; in so doing, I could help my future pupils learn the same thing” (5th Reflective diary, 11.11.2012).

Concerning empathy, role-playing is disclosed as a potent practice for the appreciation of its social value. In the four excerpts that follow, we can ascertain how the participants attempt to empathise with their imaginative selves. The significant issue evidenced in the last two cases is the synergy that exists between empathy, self-critique and self-knowledge.

Figure 6.32: "The good wolf"

"Yes, I was the wolf, the good wolf without friends. In my attempt at persuading the other animals to open the door, I told them that I wanted to invite them to play. At last, when they opened the door, I said to them that I didn't have any sly purpose, but I just wanted to become friends and play football together" (Stefanos, 2nd Interview, 30.1.2013).

> I tried my appearance to show a woman older than I am. I had to behave as a mother, who had a family and worries about her children. This made my mood to be serious and quite thoughtful (Maria, 2nd Interview, 25.1.2013).

> In my role as "Tarantula", I felt aggrieved, ugly, scary and crazy. I felt that I had the right to know the truth, to get back my child and my husband, whom I loved and adored. Out of the role of "Tarantula", I felt compassion for this "wicked" fairy; I wanted to help her and put myself in the process of talking to her. When we feel aggrieved, the worst way to be vindicated is to go against the law (e.g., by stealing the child) or to fume. Perhaps, dialogue is the best solution (Philia, Midterm examination paper, 28.11.2012).

> One role that I lived that honestly, I would never want to live again is ugly duckling. I didn't like at all the way, by which, I behaved to it. I lived its position for a while and didn't feel well. Then, I transferred its story in our real life and thought of cases in my life that I treated others so badly. I regretted it a thousand times. The specific story is very good for it has so many meanings that one can't understand simply by reading it. Drama can do this thing (Constantinos, Midterm examination paper, 28.11.2012).

The first key issue highlighted within the participants' experiences is that, similar to sympathy, empathy depends on the activation of imagination, facilitating the conception of ‘what ourselves should feel in a like situation’ (Smith, 1979, p. 9). As Saxton and Miller (2013) corroborate, ‘[i]t is through the embodied metaphoric acts of the imagination in drama and theatre that we create internal models that result in increased social and empathetic awareness’ (p. 115). In empathetic responses, as these cases of the participants indicate, the power of social imagination urges oneself to get out of his/her ego and to enter consciously into the affective situation of the other self. Thus, an emotional and loving encounter is built (Sennett, 2012; Hoffman, 2000).

What is also noticeable here is the inner dialogue both of Philia and Constantinos. They are reminiscent of Courtney’s (1980) words: ‘the more I can “put myself in your place”, the more successful my guesses will be’; and still, ‘the more ‘I can identify with you (try to think and feel as you do) the more likely I am to impersonate you “in my mind’s eyes”’ (p. 1). In particular, these two participants witness a kind of “estrangement” from their selves; Philia activates her “compassion” and Constantinos puts his contrition in praxis. In this light, empathy is displayed as a spiritual encounter: it allows one ‘to feel “with” rather than “for” the other, producing an engagement that is simultaneously affective and intellectual’ (Kuftinec, 2007 cited in Solga, 2008, p. 158). Interestingly Philia, in an akin spirit, deduces that “empathy indeed is a big virtue, as one can see the other in eyes, using the other’s eyes” (6th Reflective diary, 18.11.2012).

Respect: “You learn to respect your fellow students, as if they were yourself”

According to the participants, respect for another person is defined as an esoteric linking procedure between “ego” and “alterity”. They understand it as an interpersonal virtue that has the potential for building *togetherness*, *cooperation, trust, empathy, reciprocity and autonomy.* In this light, respect is understood not as a deontological principle, but as a virtue of character that may contribute to the tightening of human relationships. This conceptual frame of respect is clearly being demonstrated within the next six excerpts.

> In drama, the way of teaching has taught me the emotion of respect in an excessive degree. I think that all the students, we have learnt to behave respectfully (Stefanos, 2nd Interview, 30.1.2013).

> In drama, respect can be cultivated, because it is what makes you listen to the opinions of others. You learn to respect not only their views, but also, the persons themselves. You put your ego in a critique and reflect on your thoughts whether they are right. Respect can make you agree with others and adopt their opinions (Constantinos, 2nd Interview, 29.1.2013).

> We used to discuss our opinions, share ideas and combine them. We learnt to respect the others and for this reason, I think we had a very good cooperation and collectivity (Maria-Eva, 2nd Interview, 26.1.2013).

> Learning to respect, you don't insult your fellow students and value the diversity. You learn to treat everyone well. You learn to respect your fellow students, as if they were yourself (Constantinos, Midterm examination paper, 28.11.2012).

> There existed respect. There wasn't any case, where someone would laugh at somebody or would comment on something with a negative mood. We always used to respect each other. We neither used to get something wrong nor think something bad about the others (Odysseas, 2nd Interview, 29.1.2013).

> Respect can make the learning of symbiosis apt to be finding solutions for potential problems that may emerge within it" (Stefanos, Midterm examination paper, 28.11.2012).

Given these participants' beliefs in respect, three key issues arise, mainly concerned with its ontology, how it functions and its social merit. The participants make clear that respect as a virtue of ethos rests upon an inner openness of self towards others.

As they unambiguously underline, this process creates intimate associations with others, leaving behind any antisocial and unethical manners. Significantly, this concrete vision suggests that the self needs to reconcile its internal intentions and feelings with its external dispositions and actions. In his *Respect In a World of Inequality* (2003), Sennett writes: ‘treating people with respect cannot occur simply by commanding it should happen. Mutual recognition has to be negotiated’. Exactly, it is within this process of ‘negotiation … [that] the complexities of personal character as much as social structure’ become perceptible (p. 260).

Recognising respect in this way it becomes obvious that it is radically distanced from Kantian thought, itself closely aligned with respect for the moral law and, accordingly, with reason. Kant’s deontology, as presented in *Grounding for the Metaphysics of Morals* (1993), is principally based on the categorical imperative: ‘Act in such a way that you treat humanity, whether in your own person or in the person of another, always at the same times as an end and never simply as a means’ (p. 36). Although this belief shows Kant’s recognition of human dignity and equality, respect cannot exist if subordinated to an external obedience to a moral code. Its practice, as Harris (1997) affirms, requires a sympathetic emotional engagement: ‘as one acts sympathetically toward another, one treats another as an end and not merely as a means’ (p. 45).

Therefore, looking for signs of sympathy expressed by the participants as signs of respect, we could pay attention to a rich set of active verbs that they used to describe their experiences. To name a few: “discuss”, “share”, “combine”, “listen”, “reflect on”, “value”, “don’t insult” and “[don’t] laugh at”. All these acts are respectful and connote Sennett’s (2003) idea of the negotiation required by the self with others. This is a process “from the inside out”, aiming at ‘creating symmetry’ (Lawrence-

Lightfoot, 2000, p.1) in our relationships that can promote a form of mutual respect or reciprocity. As argued by Sennett (2003), ‘mutuality requires expressive work. It must be enacted, performed’ (p. 59).

The worth of respect is even greater if we concentrate on the meaning of Constantinos’ phrase: “Learning to respect, you … value the diversity. You learn to treat everyone well”. His perspective connects respect to what Sennett (ibid.) calls ‘the psychology of autonomy’ (p. 262). According to his definition:

> Autonomy is not simply an action; it requires also a relationship in which one party accepts that he or she cannot understand something about the other. The acceptance, that one cannot understand things about another, gives both standing and equality in the relationship. Autonomy supposes at once connection and strangeness, closeness and impersonality (ibid., p. 177).

A case of autonomy within the drama course is described below by the course’s teacher and, afterwards, is discussed in a dialogue between the teacher and Philia. In *The Odyssey,* as the teacher comments, her expectations differed from the ideas that the students performed. As she notes:

> … The episode of Odysseus’ return to Ithaki really surprised me. All groups with only one exception adapted their scenarios and role-playing in a contemporary context. I expected them to travel back to Odysseus’ history and culture, given that we had explored them. But, they didn’t! … Penelope was indifferent with Odysseus and he was annoyed with Penelope due to the wooers. … Again, when Odysseus met his son, some students in role of Tilemachos were playing a video game or were studying for a driving test. … They appeared to enjoy their performances! Are there any hidden meanings, here? (7th Teacher’s diary, 14.11.2012 – Edus 326).

Thus, in her conversation with Philia, the teacher tried to perceive the real motivations behind the surprising sequence of the students’ decisions.

Figure 6.33: “The heartless Penelope”

A: (Smiling) *I didn’t believe that you were a heartless Penelope.*

P: (Laughing) *No, no, I am sensitive. We knew the right way, but we wanted to play ... we expressed our worries. ... We surprised you.*

A: (Smiling) *You tested me that night, you know! I was trying to understand ... why nearly all the students took the same road.*

P: (Smiling) *We felt your surprise. But, I liked your attitude. You showed respect for our work. I would like to copy ... that respect for my students as a future teacher. ... Because in teaching, things sometimes don’t come as we expect, I believe this attitude helps us be ready to build on the pupils’ ideas* (2nd Interview, 30.1.2013).

In all teaching the psychology of autonomy proves to be significant, particularly in the teaching of drama/theatre education, since it is dependent on the poetic use of imagination and metaphor. In these terms, the students build ‘new modes of understanding often accompanied by special aesthetic pleasures’ (Gibbs, 2008, p. 5) that may potentially result in unforeseen performances; in this sense, they can both surprise and challenge. The aesthetics of the students’ performances in the above example seem to be one such case.

Friendship: "We really used to work like siblings"

There are convincing indications that the kind of friendship observed in the courses is suggestive of Aristotelian friendship, which, in its wholeness, is a virtue-driven relationship. The participants from each course discussed friendship on the basis of a different nexus of virtuous dispositions. In particular, the participants of Theatre Education and Theatrical Play established friendships that harmonised with *enjoyment*, *pleasure*, *comfort*, *spontaneity* and *originality*. In Drama Education, however, the friendly bonds were perceived as the synergy between *willingness*, *mutuality*, *unselfishness*, *uncompetitiveness*, *responsibility*, *empathy* and *love*.

Beginning with an examining of the aesthetics of friendship in Theatre Education and Theatrical Play, Maria-Eva's following account gives a representative picture.

Figure 6.34: "We were a party drinking our coffee"

"When we all used to sit together in the circle, I was feeling that we were a party drinking our coffee (smiling). *It was the same thing! There wasn't the thought, "I won't say this, because the others may misjudge it". Exactly, this was the thing that made me feel nicely, in the course"* (Maria-Eva, 2nd Interview, 26.1.2013).

Decoding Maria-Eva's words, it is evident that she describes her course as a friendly space tantamount to 'a domestic and intimate stage' (Winston, 2010, p. 131), displaying a double recreational character. She essentially links friendship, on the one hand, with enjoyment and pleasure and, on the other hand, with the dispositions of comfort, spontaneity and originality. According to a previous reference to Johnstone's (2007) work, the last three dispositions are those that can make an inspired artist be obvious, and, in consequence, in an analogous way, they may make a friend disclose his/her best self.

These dispositions have been commented on in section 6.3.1.4 as key characteristics of the identity of Theatre Education and Theatrical Play. However, through the following statements their instrumentality in creating friendly bonds becomes more tangible. Maria-Eva and Odysseas confirm this likelihood, as follows:

> In the morning, before the beginning of the session, we used to share our thoughts and worries. In the case, we didn't feel very well, we would say it in order to feel better and connect to the teaching (Maria-Eva, 2nd Interview, 26.1.2013).

> I treated very differently the guys, with whom I attended the course. When I was seeing them in other courses, I was feeling differently, in comparison with other students. I was remembering all those moments and the things we shared. … Yes, eh, it's so different. Eh, I could feel that they were very close to me (Odysseas, 2nd Interview, 29.1.2013).

A supplementary case from the drama course that reinforces the above role of comfort, spontaneity and originality – this time within play – is Philia's next romantic story. She narrates:

"I was Tarantula, Eleni was the king. I was trying to enter the palace. I showed my invitation, a false one, and the fairies didn't let me go in. So, I bewitched them. Then, the king appeared and we had a very strong chemistry that moment, we looked at each other. It was amazing; we both said the same phrase, without any previous rehearsal: "The love never dies!" We hugged very tightly. We were both truly moved. The next day, we commented on our experience. I attended and other courses with

Eleni, but we never had this contact. It was the first time we were bound together … The same thing happened with other students of drama" (2nd Interview, 30.1.2013).

Figure 6.35: "The love never dies"

The important theme within Philia's experience is that comfort, spontaneity and originality, as inherent features of role-playing, may act as influential dispositions in an actual friendship. In this regard, Schiller's (1967) idea of "aesthetic necessity" might propose these dispositions as aesthetic necessities of friendly play. By this correlation, it means that they are driven by feelings – in this case, by a memorable love – that are apt to regulate the reactions and decisions of a true friendly bond.

Turning our attention now towards the participants of the drama course, the practice of group microteaching is evidenced as a major source of friendship. It is the practice that clearly establishes Aristotle's philosophical thought, *κοινωνία γάρ η φιλία*; that is, friendship is essentially a partnership (NE, 1171b33-1171b34). Construing this idea, Halpin (2009) describes friendship as 'a mutual act in which both partners recognise each other's goodwill, seeking to do what is right, not for one's own sake, but for theirs' (p. 93). This mutuality is the theme of the three narrations that follow.

"We really used to work like siblings, independently of the time. Honestly, Angela, after our microteaching, outside of the classroom, we used to thank the other students for their support. "Guys, we thank you that you were there, gave to our teaching and had the strength for this long session; we thank you very much!" There were occasions, where, our teaching practices had finished after 21.00, but we all were willing to give the best of ourselves" (Philia, 2nd Interview, 30.1.2013).

"In our microteaching, we had some gaps. We should have prepared more. Some of the activities should be better structured. Because we didn't have some answers that we expected, I think, later on, we lost our way, in a sense. This didn't happen with the microteaching of other groups. ... An excuse I can refer is that all the other lessons were adapted for the pre-primary age. Our lesson was the only one designed for children of 11-12 years old. The transition was sudden and abrupt. ...

Figure 6.36: "We had some gaps"

But, I have to say this thing. I was seeing my fellow students to try to help our teaching. ... They didn't see it competitively. In comparison with other courses, some students weren't at all competitive. I mean, in other courses, they showed a very *competitive self. They cared only for themselves. In drama, they were forgetting this behaviour, their selfishness"* (Stefanos, 2nd Interview, 30.1.2013).

"The big fault of our microteaching was plainly mine. In my attempt to have a good outcome as a team, I involved in the activity of my fellow student. In this way, the fault I did seemed to be Stefanos' fault. I am particularly glad that I have the opportunity within my reflective diary to take the responsibility for this fault and please my teacher to reduce only my grade and not the grade of my fellow student. I also want to thank my fellow students, because I saw them to worry about our lesson, as if it was theirs" (Philia, 9th Reflective diary, 2.1.2013).

Behind Philia's and Stefanos' syllogisms, we can straightforwardly get an insight into the "character-friendship" (Cooper, 1999, p. 321) developed in the drama course. This interconnection of friendship to ethos is the ground theory of Aristotelian friendship. According to Armstrong's (2003) belief, this kind of friendship 'entails a significant shift in the ordinary pattern of motivation' (p. 109), creating a fresh vision of relationships beyond self-interest. In the case of the participants, this original sense of friendship is attested by the students' other-regarding dispositions within a framework of partnership. Willingness, mutuality, unselfishness, uncompetitiveness responsibility and empathy are the dispositions that weave their friendship.

Interestingly, speaking of friendship, Aristotle makes a nexus between *φιλία* (friendship) and love. Two of his typical phrases – 'ἥ δὲ τῶν ἠθῶν [φιλία]' (friendship is based on character) (NE, 1164a13) and 'φιλεῖσθαι διὰ τὸ ἦθος' (he was loved for his character) (NE, 1165b8) – confirm this tautology. However, φιλία, as the Greek equivalent word of friendship, is etymologically produced by the ancient verb *φιλώ*, that today 'is substantially identical with the meaning of the verb, "love"'

(Leontsini, 2009, p. 103). In his *Platonic Studies* (1981), Vlastos points out that '"[l]ove" is the only English word that is robust and versatile enough to cover φιλεῖν and φιλία' (p. 4). Conceptualising 'friendship as [a] special case of interpersonal love' (ibid.), then, 'φίλος δέ ἐστιν ὁ φιλῶν καὶ ἀντιφιλούμενος', which means: the friend is the person who loves and is loved in same way (Rhetoric, 1381a1). Ultimately, to be a good friend, as Stefanos and Philia connote in their comments, is to wish another to experience 'what you believe to be good things, not for your own sake but for his, and being inclined, so far as you can, to bring these things about' (ibid., 1380b35-1381a).

6.4.1.2 Democratic virtues

"It is democratic": "I used arguments beyond stereotypes"

Both the participants' experiences and personal views are a powerful testimony to the development of the democratic virtues of *isonomia*, *isegoria*, *isopsephia*, *parrhesia* and *autonomia* (Neelands, 2009a). Regarding the virtue of parrhesia, the participants correlated it with the dispositions of *freedom of expression* and *confidence*, *courage* and *decisiveness*. Given that a basic prerequisite for the development of democratic virtues is the systematic participation in collective actions, it is therefore evidenced that the participants' involvement in the dialogic practices of *dialectic* and *rhetoric* had a contributory role to this result. Critically, within the context of these two practices, the participants exercised a set of intellectual capacities and virtues, such as: *synesis* and *gnōme, phronēsis* and *open-mindedness*.

In the following three excerpts, Philia and Maria-Eva denote the inherent dispositions of *παρρησία* (parrhesia) – the ethical obligation to speak your mind (ibid.) – and also, amplify its significance.

> Παρρησία (I say my opinion with no fear or hesitation) is one of the greatest pedagogical virtues that drama can offer (Philia, Midterm examination paper, 28.11.2012).

> In Theatre Education and Theatrical Play the participants develop παρρησία and, at the same time, cooperation. Παρρησία is, namely, to be able to say your opinion freely, without scruples. Παρρησία can be developed because theatrical play is continually based on our thoughts and ideas (Maria-Eva, Midterm examination paper, 11.12.2012).

> It is very important for the pupils to be able to answer to a question not simply by "yes" or "no" but to explain their thoughts in depth. … Conscience alley is a convention that can assist pupils to develop their capacity of argumentation … they learn so to take their decisions and have the courage to say their opinion (Maria-Eva, 2nd Interview, 26.1.2013).

It becomes easily perceptible that Philia and Maria define parrhesia as a "speech activity" (Foucault, 2001, p. 13) associated with the dispositions of freedom of expression and confidence, courage and decisiveness. This net of dispositions seems to be embedded in Foucault's definition of parrhesia, since it is described as "frankness in speaking the truth" (ibid., p. 7). By defining parrhesia in this way, however, Foucault proves the influence of the initial semantics of the notion, as developed in Classical Greek philosophy. He is particularly inspired by Socrates, of whom he writes: he is the 'parrhesiastic figure' that 'discloses the truth in speaking, is courageous in his life and in his speech, and confronts his listener's opinion in a critical manner' (ibid., p. 101).

The group practical work, as a dynamic process of fostering the democratic virtues, is found to be intrinsically dependent on the methods of dialectic and rhetoric. This key remark is demonstrated in the next narration.

"The workshop The Wolf made me feel that behind the wolf's character, our selves are hidden. ... In one episode, I can say that my group spent a lot of time, discussing various ideas. We couldn't decide whether our wolf would be good or bad. We were 5 students and had this dilemma that basically is a dilemma of our everyday life. Personally, I had the opinion to make our wolf be good. But, I should persuade the others for this idea. It was difficult, due to the data we had.

Figure 6.37: Is it "good or bad"?

The wolf bit Red Riding Hood; there wasn't any good sign. But, I wanted to give it a second chance. So I used arguments beyond stereotypes. For example, the wolf promised that he would change his lifestyle. ... I remember we had a good discussion. We examined a lot of possible ideas. ... Most of us were seeing the wolf as bad. Finally, we decided that our wolf could be good" (Philia, 2nd Interview, 30.1.2013).

The aesthetics of this deliberative conversation incite the discussion of two themes. Initially, despite the fact that parrhesia and autonomia – 'the right to self-determination' (Neelands, 2009a, p. 183) – are more emphatic, the other three democratic virtues can also be observed to function in praxis. Seeing as the discussion is substantially a dialectic – a philosophical effort towards truth, resting on reasoning (Topics, 100a25-101a4) – the *antilogies* (disagreements and contradictions) noticed are a key sign of the activation of all the democratic virtues that are being examined. That is to say, this dilemmatic, long negotiation could not be feasible if the students did not practise isonomia – ‘equality in respect of the law’ – isegoria – ‘the right to speak’ – and isopsephia – ‘equal representation’ (Neelands, 2009a, p. 183).

Furthermore, in this dialogical discussion, the existence of conflicting *logoi* (reasons) is even more vital, as it is the base for the development of the art of rhetoric. As argued by Aristotle: ‘Rhetoric is the counterpart of Dialectic’ (Rhetoric, 1354a1), where ‘[t]he modes of persuasion are the only true constituents of … [this] art’ (ibid., 1354a5). Philia’s phrases, “I should persuade the others”, “It was difficult to do it” and “I used arguments beyond stereotypes”, exactly attest the mediation of dialectic in the exercise of the intellectual faculty of persuasion. In these terms, the wolf’s “character” might be defined as a rhetorical subject that requires, as Coelho (2013) claims, ‘the exercising of *logos* in the context of acting, in which a decision is required among possibilities’ (p. 93, italics original).

In addition, according to the participants’ testimony, some of the theatrical techniques – such as conscience monologues, conscience alley and hot seating – proved instrumental in the strengthening of democratic virtues. In the next three narrations, it is evident that each convention helps the students learn to participate in a democratic dialogue.

Figure 6.38: Conscience monologues

“Talking with its conscience, the self seems like it has two selves. You hear two voices and should take a decision. This is what happens in our daily life. Continually, we have dilemmas … and we speak to our consciousness until to conclude to a decision: “Is it right or false?”, “If I would do this, how

things would come?", "Is there any other solution?" Before any final decision, you have the opportunity to see spherically the diverse thoughts, namely, the arguments you hear from others. In reality, it is difficult to take a definite decision. The technique is really very good, for, you feel that you have the freedom to decide. Also, it reinforces our critical thinking" (Maria, 2nd Interview, 25.1.2013).

Figure 6.39: Conscience alley

"It is democratic. ... In conscience alley, we openly try to "push" the person, who walks through his/her conscience, using a lot of diverse arguments. We try to present polarised ideas. We all have the chance to say our opinion" (Constantinos, 2nd Interview, 29.1.2013).

"In hot seating, you have to decide your position, before the meeting. You mustn't be very obvious about what you believe. Your answer is expressed with ambiguity. Every time you are asked, you may answer with conflicting views. ... In this way, we provoke a strong discussion. And at the end, you don't make so obvious your intentions" (Stefanos, 2nd Interview, 30.1.2013).

Figure 6.40: Hot seating

One common feature of these theatrical conventions that boosts the cultivation of democratic virtues is the employment of public deliberation. Every participant is engaged in an energetic “speech activity”, by displaying his/her personal opinion, listening to others’ voices, imagining and exchanging possibilities, as well as taking decisions. The entirety of these energies suggests a democratic space, wherein ‘the political realm rises directly out of acting together’ (Arendt, 1958, p. 198).

Given that central to these techniques is the practice of rhetoric, rested on a powerful brainstorm of arguments, a poetic decision-making process is created that allows the participants to exercise their intellectual capacities of synesis (understanding) and gnōme (good sense). According to Aristotelian ethics, synesis assists the self in making good judgments in unclear situations (NE, 1134a7-1134a9), while gnōme encourages the forgiveness of others and facilitates fair judgment (NE, 1134a19-1134a24). The synergy of both assists the participants, helping to set in action the right decisions or establish the most convincing/tempting arguments. A consequence of this process is the enhancement of phronēsis, the intellectual virtue that indicates 'the outcome of good deliberation and the principle of virtuous behaviour' (Coelho, 2013, p. 100).

Also important in this discussion about the potential of rhetoric is Constantinos' notion that phronēsis can be cultivated along with open-mindedness. As he contends, this may happen because:

> Drama cultivates imagination. It helps you see a plurality of situations and to criticise them. You learn to take decisions of how to confront these situations. Then, you transfer this way of thinking in your personal life. Indeed, in our daily life, we face situations, for which, we are not ready to cope with. We learn to be open-minded (2nd Interview, 29.1.2013).

In Sockett's (2012) view, open-mindedness is an essential disposition for the handling of our beliefs, thoughts and decisions. Gadamer (1989) makes coherent its role, as he observes that a genuine dialogue 'has little to do with a mere explication and assertion of our prejudices', but rather 'it risks our prejudices–it exposes oneself to one's own doubt as well as to the rejoinder of the other' (p. 26). So, his thesis shows that if we want to become open-minded, we must also be willing to risk displaying our closed-mindedness.

It follows that by acting together within a dialogic decision-making process, open-mindedness comprises part of the formation of phronēsis, distancing us from 'the lure of absolutism' (Davies, 2006, p.18). 'The attempt to do away plurality', as Arendt (1958) asserts, 'is always tantamount to the abolition of the public realm itself' (p. 220). In conclusion, participatory democracy, through the networks of giving and receiving that it constructs, encourages the development of civic virtues and habits, by which one might resist the intellectual narrowness and the implicit risk of complacency (MacIntyre, 1999).

6.4.2 Virtue Ethics of The Beautiful

The scope of this category refers to the virtues of "soft beauty" (see Figure 3.2, p. 80), as articulated by Winston (2006a), which derive from the aesthetics of 'charm, sentiment and comfort' (p. 289). Among them, *civility* and *playful laughter* are the two virtues that gather strong clues for their development.

6.4.2.1 Civility

"It is the link" with dialogic virtues and also, "a sweet touch"

The following analysis of civility is based on the insights of both Stefanos and Philia. Following Stefanos' model of civility, we may conclude that it has the potential to pervade our social relationships with *cooperation*, *trust*, *respect* and *democracy*. From a different perspective, Philia exposes the "female face" of civility, indicating that it goes hand in hand with *joy*, *good-heartedness* and *compassion*. In both cases, it is suggested that the aesthetics of civility is a vital element of the good life of teaching/learning.

The very specific model of civility created by Stefanos (see Figures 6.41a and 6.41b) can be characterised by the term *eco-civility*. In his *Civility: A Cultural History* (2009), Davetian uses eco-civility to determine the process of the interrelationship between civility and ethics that 'posits no contradiction between loyalty to the well-being of the self and loyalty to the well-being of other selves' (p. 8). In the case of Stefanos, civility is connected to virtue ethics. An integrated overview of his model is exhibited in the following narration.

“I believe that all virtues converge towards one. Eh, this is civility. I think that when the teacher can promote civility and the children learn to be civil, the rest of the virtues may easier be developed. Namely, if there is civility in classroom, then, respect and trust can be also fostered. ... Civility is not only observed verbally, but also through acts. Both can signify civility. That is to say, the way, with which children move in the space, the manners, with which they behave towards their classmates… eh, civility has a big spectrum…

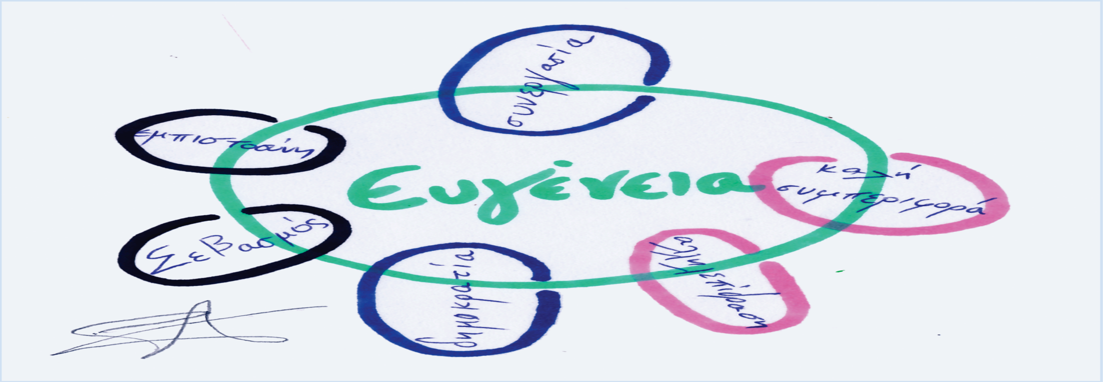


Figure 6.41a: Stefanos’ model of civility in teaching/learning

Civility creates a chain. I mean it is the link with other virtues. ... Civility is the link that can unite all virtues. ... If you are civil, it means that you can cooperate with others. ... To be civil, it means you are democratic, respectful and cooperative…

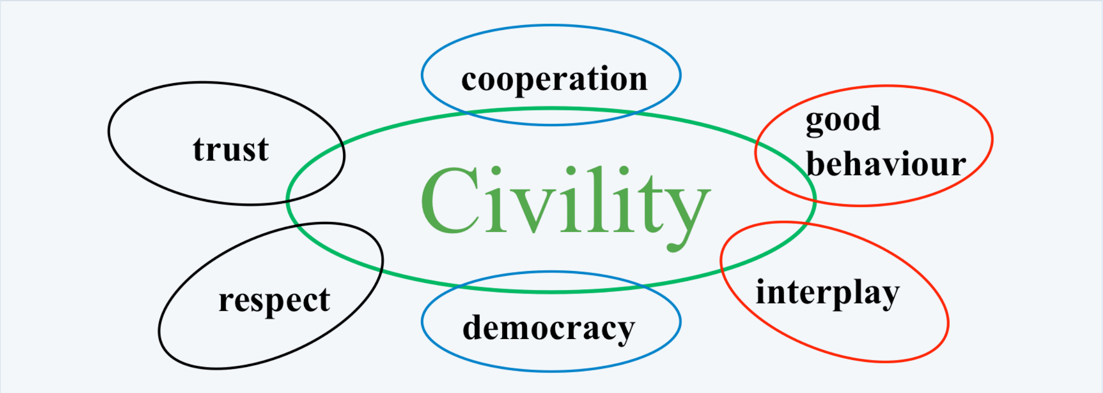


Figure 6.41b: Stefanos’ model of civility in teaching/learning translated

It is within your course, I have understood civility in this way. It is the first time I am drawing these ideas. I could see that you teach by creating a civil climate. I think this is one reason that makes my fellow students like drama" (2nd Interview, 30.1.2013).

The above account illuminates the nature of civility in two ways. As illustrated, civility is a communicative virtue showing its presence both by verbal 'rituals of civility' – that 'put abstract notions of mutual respect into practice' (Sennett, 2012, p. 5) – and acts of togetherness. Then, a civil presence has the ethical energy to create a dialogic space that brings cooperation, trust, respect and democracy together. This idea invites key views of the recent literature on civility. Shapin, in his *A Social History of Truth: Civility and Science in Seventeenth-Century England* (1994), writes:

> Trust is, quite literally, the great civility. … A world-known-in-common is built up through acts of trust, and its properties are decided through the civil conversations of trusting individuals. The root of all civility and good manners is therefore the presumption of that basic perceptual competence and sincerity … The great civility, therefore, is granting the conditions which allow us to colonize our minds and expecting the conditions which allow us to colonize theirs (p. 36).

In the above quote, it is evident that civility and trust are so closely interconnected that the first virtue may prepare those necessary situations for the establishment of the second. Likewise, the sociological theses of Sennett (2012) propound the intimate intertwining of civility with respect, as previously mentioned, as well as with cooperation. Given that his theory of civility is built on the rich and enlightening history of craftsmanship, he argues that it may open up new possibilities for active communication and pleasurable cooperation, because civility, as he suggests:

> made sense of how people in experiential, innovative workshops could best learn from one another, civility as an open, inquisitive discussion about problems, procedures and results ... Civility was the social frame our

> Reformation ancestors put around lively communication. It remains a good frame (ibid., p. 127).

Furthermore, by delineating the connection of civility to democracy, we are driven to an investigation of the etymology of civility, in parallel with that of its synonym: politeness. The roots of both words, as Davetian (2009) points out, show that civility and politeness 'at their inception ... were used to signify good "citi-zenship"' (p. 9). He elucidates that civility derives from the Latin *civis* (city) and politeness is originated from the Greek *polis*, also meaning "city" (ibid.). This sameness in origin helps us understand the classical meaning of civility and politeness, not only as:

> just acts of friendliness, but also [as] indications of how life is to be best lived in cities in which citizens are dependent on one another and the state for functional relations within complex social networks (ibid.).

In *School Literacy, Reasoning, and Civility: An Anthropologist's Perspective* (1984), Erickson maintains a similar position to Davetian's interpretation. He defines civility as a 'mutual commitment to participation in society, beyond the self' (p. 534). Apparently, both hermeneutical perspectives may robustly support Stefanos' idea that "[t]o be civil, it means to be democratic". Civility therefore can serve democracy, framing the dialogical/social conditions of citizenship with respect and comfort.

Comprehending the notion of eco-civility, we can therefore make certain of Stefanos' key inference that the teacher's civility is highly significant in teaching/learning. At this point, Philia's thoughts come to further reinforce this assertion by highlighting that a civil atmosphere in the classroom is 'an inherent dimension of learning tasks' (ibid.). She illustrates:

> As I think, the sweetness that drama offered us, it affected us very much. ... I can speak of that sweet touch of the teacher, during the technique of

> thought tracking. This touch shows the teacher's attitude towards the students. That softness looked like, "Tell me your thoughts" (2nd Interview, 30.1.2013).

> In the breaks of the sessions, when we were going for a drink, we used to discuss this thing. We were saying that drama made us more sweet in our manners ... in the way, we were speaking and in the way, we were behaving. ... I remember in our microteaching, we forgot to bring coloured pencils and I was impressed by the students of another group, who gave us theirs, with all the joy of their soul. Truly, I feel that we have changed as human beings within drama (2nd Interview, 30.1.2013).

Philia's statements are, at first, remarkable due to the affective concepts she uses, such as "sweetness", "softness" and "joy of … soul", to show the communication/cooperation of the drama students. All of these feelings lead to a real sense of civility's aesthetics. As Scarry (2001) affirms, 'the sublime is male and the beautiful is female. … the beautiful is lively gaiety and cheer … compassionate and good hearted' (pp. 83-84).

The importance of Philia's views stems from her clear perception that, in drama, both the application of conventions by the teacher and the practical/artistic work of the students are spaces wherein civility may be an internal good. In this way, the teacher is demonstrated to hold a decisive role in the creation of a civil, educational atmosphere and, as clearly witnessed by Philia, his/her civility per se may possibly turn out to be a contagious state.

6.4.2.2 Playful laughter

"It was a natural need" and "helped us be connected"

As discussed in section 6.3.2.2, playful laughter was a key characteristic of the emotional space in the courses' ecology. For the participants, it was a means that had the potential to help them overcome:

- Tiredness and academic routine;
- Learning indifference and inattentiveness;
- Stress and shyness; and
- The sense of time.

In view of this range of potentials, playful laughter could be described as an essential source of the participants':

- Cheerfulness and gaiety;
- Humour and optimism;
- Artistic experimentation; and
- Concentration and memory boosting.

These recreational dimensions of playful laughter give obvious evidence of its intimacy with the ethics of the beautiful, and therefore reasonably render it as a virtue. Manifestly, this outlook contradicts the 'misguided belief' that 'laughter is not a serious activity' (Gordon, 2014, p. 2). Writing in the 1980s, humour theorist Morreall (1983) commented that 'until a few years ago, the study of laughter was treated in academic circles as frivolous' (p. 9).

In the context of this analysis, given the participants' experiences, playful laughter is introduced by a new spectrum of particularities that basically substantiate its social outcomes. Thus, the major finding here chimes with Hertzler's (1970) central thesis that laughter 'is a social phenomenon. It is social in its origin, in its processual occurrence, in its functions, and in its effects' (p. 28). This social theory of laughter is apparent in all of the participants' opinions that follow.

> Laughter was making us feel psychologically better and was helping us relax. ... Our laughter was showing that we all were living the same thing.

> In our performances we used to put humour and create a pleasant climate. ... It is part of the magic of the course (Stefanos, 2nd Interview, 30.1.2013).

> If students weren't laughing, this might signify that they weren't enjoying their work or something else was going wrong. It might signify that they were absent. Also, the teacher could be responsible for the absence of laughter. Definitely, many things might be at fault. Both the role of the teacher and the mood of the student are very crucial factors. ... Of course, if there wasn't laughter in drama, the course would tend to be the same with the other courses. The laughter was a significant reason that made us want to repeat the course (Constantinos, 2nd Interview, 29.1.2013).

> The laughter of my fellow students was a good response to our performances. When I was seeing them laugh, then, I was truly feeling that "I have succeeded, I have done it and we laugh". Our laughter was spontaneous. It was a natural need. It helped us create close relationships both with you and our fellow students (Philia, 2nd Interview, 30.1.2013).

> Laughter had value, since it made the sessions not tiring. It helped us be present. ... When we were laughing, we were feeling closer to each other. We were feeling bonded. This meant that we could understand each other (Maria-Eva, 2nd Interview, 26.1.2013).

> The atmosphere seemed very playful because of laughter. It was an encouragement and also, an incentive for work. ... Laughter creates a climate of pleasure. ... It is helpful, for it makes you feel more comfortable with the others. You don't feel pressure and it offers you the good mood. ... Personally, I feel well, when I am with persons, who are cheerful and jocund (Maria, 2nd Interview, 25.1.2013).

> It was making us feel comfort and the freedom to dare to do things. ... Moreover, laughter helped us be connected. ... It is very important for the teacher to achieve this association among the pupils. I think, no other course could develop these attitudes to a greater extent than Theatre Education and Theatrical Play (Odysseas, 2nd Interview, 29.1.2013).

In these quotes, playful laughter is clearly being exposed as a powerful ally of dialogic pedagogy, since its psychological liveliness significantly promotes the dispositions/virtues of the ensemble: *togetherness*, *cooperation, trust* and *friendship*.

Its key aesthetic dispositions, as they emerge from the participants' experiences, are: *spontaneity*, *naturality*, *comfort*, *companionship* and *pleasure*. In his *Humor and Laughter: An Anthropological Approach* (1985), Apte corroborates that 'laughter occurs when people are comfortable with one another, when they feel open and free. And the more laughter, the more bonding within the group' (p. 53).

This social contribution of playful laughter can be further underpinned by empirical studies that have investigated the social interactions of laughter (Chapman, 1983; Chapman & Foot, 1995; Gordon, 2014; Provine, 1992; Provine & Fischer, 1989). As argued by Provine (1992), while laughter is predominantly a social behaviour that ordinarily occurs in social situations, it can 'support the ecological validity of the laugh-evoked-laughter effect' (p. 3). He also underscores that laughter is a contagious phenomenon that 'among friends may enhance social cohesion and "in group" feeling' (ibid.). A resonant position is supported by Gordon (2014), who infers: 'the point is simply that humor and laughter *can help facilitate* the development of intimacy in friendships and other close relationships' (p. 67, italics original).

Regarding the pleasure that stems from playful laughter, Winston (2013) argues that it is an emotional dynamic, observable in the drama classroom, when the participants cooperate with respect and reciprocity, building a feeling of harmony. In this light, he indicates pleasure as an inherent value of the ensemble that is 'part of a social ideal of beauty' (p. 138). On the other hand, the same assertion formulated both by Constantinos and Odysseas that the teacher is responsible for creating a playful laughter-based classroom environment is also amplified by Winston (2009), who advocates:

> [A]s drama educators in our attempts to inquire with our students into how the world is and in our imagining with them how it ought to be … laughter can help with this task, and it can do so at all levels of schooling (p. 41).

A last significant observation about the participants' playful laughter arises from their comments on the *Laban Movement Workshop*. In brief, this workshop was constructed upon Laban's approaches, wherein the students had the opportunity to explore how to use the space and their body under given social circumstances, both individually and collectively (see Figure 6.42). Although they found the activities "motivating", "intelligent" and "inspiring", nevertheless they highlighted the absence of laughter as an essential difference in relation to their courses' culture. Two such typical views are these:

> The workshop we had … offered us new knowledge and experiences. I understood that the work of an actor … is not so simple … needs a lot of practice. I also liked that we were asked to use our own experiences. … This lesson was beautiful too, but we didn't have a lot of humour and laughter (Constantinos, 10th Reflective diary, 20.12.2012).

> I felt like an actress in that workshop. I discussed it with a friend, who attends theatre studies … I can remember some of those techniques. Of course, some of them are variations of drama techniques. It was enjoyable, although we didn't have fun, as we usually did (Philia, 2nd Interview, 30.1.2013).

Figure 6.42: Laban Movement Workshop

“[F]un”, “humour” and “laughter” were the elements that were missing from the workshop, as Constantinos and Philia declare. This allegation permits us to defend playful laughter as ‘a reliable, potent, and entertaining classroom demonstration’ (Provine, 1992, p. 3). So, playful laughter with its charming liveliness is not easy to be ignored by those who empirically know its social beauty in teaching/learning.

6.4.3 Virtue Ethics of Will

Persistence and courage are at the crux of this discussion. In Chapter 2 (see Figure 2.1, p. 45), these virtues have been explored as the potential learning outcomes of an epistemological approach to teaching. As they both belong to the ethics of will, their development results from the practice of commitment (Sockett, 2012).

Their analysis rests upon two criteria, the first of which is their operation as “corrective” virtues (Roberts, 1984; Steutel, 2005). Although persistence and courage are intellectual virtues (Roberts & Wood, 2007), according to Foot’s (1978) Aristotelian thesis, they can be evaluated in a similar way to the ethical virtues, because as ‘*corrective,* each one stands at a point at which there is some temptation to be resisted or deficiency of motivation to be made good’ (p. 8, italics original). Likewise, Steutel (2005) contends that the virtues of will ‘[w]ithout exception … can be regarded as corrective of contrary inclinations’ (p. 131).

The second criterion is the motivation by which they are practised. Roberts (1984) appraises this factor as foremost for the growth of the virtues of will. For this reason, he describes them as ‘substantive and motivational’ (p. 228). Explicating the logic of the use of these characterisations, he highlights that the virtues of will are ‘the psychological embodiment of ethical rules–the substance of ethical patterns of behavior and judgment and emotion’ (p. 229).

6.4.3.1 Persistence

"The "want" is above the "must" … I love what I do and I want to do it"

As a distinctive virtue of will, persistence is devoted to *endeavour*, *determination* and *undertaking*, with a view to fulfilling an ethical aim. Its key attribute, as Sockett (1988) affirms, 'is the notion of effort as striving' (p. 195) that 'carries with it the assumption of a context of difficulty–under some description' (p. 199). In answer to question of what motivates people to exercise their persistence, Roberts and Wood (2007) identify four basic reasons: attraction, desire, concern and attachment.

Taking into account both this theory and the above two criteria of the virtues of will, three participants can be seen as obvious cases of persistence. In the first instance, Constantinos' persistence can be depicted as a bridge between his conscious work and progress. His *willingness* to persist in becoming better emerges from his obviously positive attitude towards drama. As is clear in the following two indicative excerpts, his persistence functioned in a twofold way: it helped him realise his capabilities and develop his *self-knowledge*.

> In drama, I see a new side of myself that I didn't know. I thank you for this opportunity. I like how we explore Odysseus' life. The most interesting activity for me was the dramatisation of Odysseus' dreams. Possibly, I was not as good as I would like to be, but I can say that I tried and this is the most important for me (It's not only the destination the most important thing, but the journey towards it ☺) (6th Reflective diary, 12.11.2012).

> I have also said it at the beginning. This is the only course that motivated my interest and I liked it. … Drama is not easy, but the students can learn through it. When somebody works, he/she slowly-slowly can improve. … We used to work as we could and as much as we could (2nd Interview, 29.1.2013).

Maria is the second case of persistence. In the dialogue that follows, it is evident that she recognises persistence as an instrumental virtue (Hare, 1981) that reinforced her *"self-confidence"* and *"optimism"*. At the end of the course, her persistence also offered her *"joy"* and a feeling of *"repose"*. Her attachment to the course is demonstrated as her biggest motivation. However, a more detailed picture of her motivations is illustrated within the dialogue, below.

A: You said that in the sessions you were alert. Can you explain a little more?

M: Yes, Theatre education does not leave you to get away. You are there. It is like somebody whispers: "Do it, try it and something good will result". ... You enter in this process; you try, endeavour and then, perform your work in front of the others.

A: How did you find yourself at the beginning and at the end of the sessions?

M: At first, I thought: "I am Maria and will try to improve myself. There is no reason to feel stressed". But, at the end of the course, I felt joy, I was too much joyful. (Smiling) *I felt optimism and repose.*

A: Which things made you feel like this?

M: I realised that I learnt a lot of things that I used in our final work and the result was good. I was persisting with myself. I said: "I will do it and will succeed". ... All these have elevated my self-confidence. ... I was spellbound by the course (2nd Interview, 25.1.2013).

In addition, Maria's views give us food for further consideration of *alertness* in correlation with persistence. This is denoted as an auxiliary quality of persistence, as it can keep someone intellectually active. In these terms, persistence and alertness undergo a close interrelationship, which means that both might be outlined as virtues of the will. Such a perspective is argued by Sockett's analysis in *Education and Will: Aspects of Personal Capability* (1988), as follows:

> I am categorizing qualities of will as qualities of endeavor, heed, and control. Determination and such other qualities as persistence, perseverance, and doggedness seem characteristic qualities of endeavor. Carefulness, concentration, conscientiousness, and other qualities, such as vigilance and deliberation, I regard as qualities of heed (p. 199).

Given this taxonomy, alertness can be encompassed in the family virtues of *heed* that apparently belongs in the virtue ethics of will. Alertness and persistence can accordingly be regarded as sister virtues of the will.

Studying the third case – that of Stefanos – his thoughts come to confirm some of the aspects of persistence that have been previously highlighted, while also introducing some new aspects focused on the idea of pleasure. In the next three excerpts, not only is his personal persistence noticeable, so too is that of his fellow drama students.

> From session to session, I see both my fellow students and myself to think with more nimbleness and greater felicity (4th Reflective diary, 30.10.2012).

> Drama keeps all the guys vigilant. This helps them … they aren't shy and they enjoy what they do (10th Reflective diary, 18.12.2012).

> We liked doing funny and subversive performances. … Drama makes you work, not because you have to, but because you want to work. It gives the students many opportunities and the students are strengthened, so that, the "must" is absent. The "want" is above the "must" … I love what I do and I want to do it. As I told you previously, I believe that in drama, nobody was working simply to take a good mark. We showed that we wanted to discuss, to be protagonists, to try new things. All these meant, "want". … All my fellow students used to be cheerful and endeavour continually. … I can say for myself that in some other courses, I don't work with my soul. I just try to take a mark and that's all. By contrast, in drama, I didn't work having in my mind the marks. … I believe that for this subject, your own stance was decisive. You weren't showing us that you were thinking about

> marks. … You weren’t stressing us. Basically, it is important to live drama (2nd Interview, 30.1.2013).

Two critical themes are central to Stefanos’ observations. First, the notions of “*nimbleness”*, *“felicity”* and *“vigilance”*, attribute to persistence an added intellectual power. In drawing upon the previous reference to Sockett’s (ibid.) theory of the virtues of will, they are qualities that disclose both a high level of *concentration* and an intense *conscientiousness*. It might then be inferred, once again, that persistence cooperates closely and coherently with *heed* in the process of teaching/learning.

The second issue addresses the intriguing philosophical spirit of Stefanos through which he speaks of persistence. The main idea he elaborates is a non-utilitarian persistence, tantamount to an eagerness for learning and a passionate commitment. Tracing both his analytical thinking and sentimental expressions leads to a tacit assertion that learning through drama equates with *pleasure*. As he reflects on the motivations of his fellow students’ persistence, it is unambiguous that he gives no significance to external awards such as marks or grades. Instead, he focuses solely on strong emotions of willpower: “The “want” is above the “must” … I love what I do and I want to do it”. The nature of his willpower actually appears as *desire* and *love*, both traits of beauty (Winston, 2013). His case proves that ‘learning to love can stimulate a desire to know and a passion to learn’ (ibid., p. 137). In this way, the deontological is transformed into the ethical and ‘pleasure’ becomes ‘opposed to duty’ (Winston, 2011, p. 584).

The idea of connecting persistence to desire, love and inner gratification – “I … work with my soul” – prompts the Aristotelian ideal of emotional pleasure through virtues. The following quotation is an example of this ethics:

> And further, the life of active virtue is essentially pleasant. For the feeling of pleasure is an experience of the soul, and a thing gives a man pleasure in regard to which he is described as "fond of" so-and-so: for instance a horse gives pleasure to one fond of horses, a play to one fond of the theatre, and similarly just actions are pleasant to the lover of justice, and acts conforming with virtue generally to the lover of virtue (NE, 1099a8-1099a12).

Pleasure, in this sense and within such contexts, can be seen as an inseparable quality of aretaic life. As Aristotle's logic is typically perspicacious, it sustains that 'the man who does not enjoy doing noble actions is not a good man at all' (NE, 1099a17-1099a18).

6.4.3.2 Courage

"If I was alone, I couldn't dare"

> Yes, eh, the student decides in agreement with his/her group. I regard, the self-confidence that the student obtains through this process is very important. Eh, certainly, self-confidence can be obtained, when the other is free to be his/her self and act as himself/herself, without having someone to imply what is right or wrong. At the end, the only thing that he/she has is a big applause... So, he/she doesn't hesitate what to do and how to do it. He/she freely presents his/her self, puts his/her imagination and does his/her performance (Philia, 2nd Interview, 30.1.2013).

Beyond a few key epistemological and methodological elements of the drama/theatre education courses, this introductory paragraph presents two concepts closely bound up with the virtue of courage: *freedom* and *self-confidence*. Both, as argued by Sockett (2012) in Chapter 2, are indispensable preconditions for the enhancement of courage. Based on Nussbaum's (1997) thesis that real courage demands freedom, he suggests that a courageous act is a manifestation of intellectual freedom. However, self-confidence is exposed as a result of personal endeavour, since courage presupposes taking risks with ideas, challenges and commitments.

Among the participants, Constantinos and Maria are, once again, typical cases of courage. We might first track their courage through the indications presented both in section 6.3.2.3 of the previous subchapter and the analysis of persistence. Recalling some of their characteristic statements from section 6.3.2.3, respectively they point out: "I didn't know that I could do it. But, later, I dared a lot of things. I had the courage to play various roles" (p. 179) and "I could see myself improving in the practical work. Yes, I was surprised with myself" (pp. 179-180). Their next views chiefly disclose two aspects of their courage: its nature and the motivations needed for its exercise.

> The jocundity and cooperation helped me overcome myself and become better. If I was alone, I couldn't dare. If I didn't feel comfortable with the guys, definitely, I couldn't dare to get out of myself. Yes, group work and persistence helped me a lot (Maria, 2nd Interview, 25.1.2013).

> I think, in this session, I was better. I wasn't so shy as the previous two sessions. … The cooperation … and the fact that the students take the role of the teacher are reinforcing factors for the student (Constantinos, 3rd Reflective diary, 21.10.12).

> I observe that I can be like my fellow students and not be shy for what I perform. When I was a pupil, I didn't like taking part in the ceremonies; I was crying; I was too shy (Constantinos, 4th Reflective diary, 28.10.12).

> I could teach drama. I think I can manage to do a good lesson, not a perfect one, but I could do it! (Constantinos, 11th Reflective diary, 21.12.2012).

Both participants attest that the process of becoming courageous assists in going against the grain. Their cases chime directly with Sockett's (1993) description of courage as a virtue that indicates how a person, 'often selflessly, behaves in difficult and adverse circumstances that demand the use of practical reason and judgment in pursuit of long-term commitments that are … [ethically] desirable' (p. 74).

Both the feeling of shyness and the challenges of the course's practical work were the prime causes of these two participants' personal fears, and it was these that they found the courage to confront. These fears are included in Robert and Wood's (2007) list of potential fears that a person might face up to through courage. Accordingly:

> We sometimes fear knowledge–for example, self-knowledge, knowledge of criticism … of our own works, and knowledge of facts that are painful to us. We fear others disagreeing with us; we fear challenges to our views; we fear looking bad in front of our colleagues and students (p. 219).

Summing up their motivations, then, – "group work", "cooperation" and "jocundity" as well as the "persistence" and commitment of "driving" the lesson – are the major reasons for their engagement in courageous energies. This motivation-based context basically reiterates the ethical value of the 'ensemble-building experience' (Neelands & Nelson, 2013, p. 27) model of teaching/learning. It is this approach that can develop those ensemble-building dispositions/virtues vital for courage, such as *togetherness, trust*, *safety*, *responsibility* and *autonomia*. However, the instrumentality of these dispositions/virtues is even more powerful in the case of courage, because they can transform it from an intellectual virtue into an ethical one. As elucidated by Sockett (2012), when courage develops into a 'stable virtue', it becomes 'part of the individual's character' (p. 137).

6.4.4 Virtue Ethics of Consciousness

6.4.4.1 Self-knowledge

"Drama cultivates emotion, ethos and aesthetics"

This phrase of Philia's (7th Reflective diary, 17.11.2012) is strong evidence of the impact of drama work on consciousness. Greene (1978) makes clear that acts of consciousness, like ‘imagining, intuiting, remembering, believing, judging, conceiving, and (focally) perceiving’ (p. 14), are the ones that connect our self with the world. Central to the ethics of consciousness is self-knowledge, the virtue that gathers the understanding of “who we are” and, therefore, determines self-identity. Some of the necessary dispositions for the expansion of self-knowledge are *self-critique*, *truthfulnes*s and *impartiality* (Sockett, 2012).

Self-knowledge, as a self-consciousness-driven process, can at the same time be identified as a willpower-driven process, inasmuch as self-criticism requires *determination*, *vigilance* and *courage*. Sockett (ibid.) justifies this intimacy of consciousness and will by pointing out that ‘the virtue of self-knowledge is critical’ if we ‘develop the will to pursue those desires and values’ by committing ourselves suitably to our beliefs and to our actions (p. 140).

The participants’ self-knowledge is displayed as an important virtue of their aretaic development within the courses. Its examination has been conducted on the basis of a common scope and, for this reason, will be discussed in two clusters. The first brings together the self-knowledge of the female participants that is featured as a “corrective” virtue of ethos. The second cluster assembles the self-knowledge of the male participants that primarily emerges as a “self-building” virtue related to their professional development. The next three narrations represent the first case of self-knowledge.

> … Self-knowledge, on the other hand, is one additional element of drama. It helps the students shape their character and personality through a positive way. … I can confess that drama not simply made me understand its importance in teaching, but also, it helped me change my character. The truth is that, in many times, in front of my life dilemmas I used theatrical techniques, in order to take a decision. Hot seating is one of the techniques that helped me face various questions that troubled me.

> Moreover, I have changed my stance to others. Before, I used to hurry to decide, whether I agree or disagree with my interlocutor and I was absolute with my theories. The sessions of drama have taught me the virtues of patience and perseverance. Within group work and also, as a spectator of the other groups' work, I understood that the message that somebody wants to transmit, ultimately, might possibly appear at the end-end of his/her performance; I owe it to wait and give my attention until the end, because, there were many cases, where my fellow students created a new sense, a new perception and a new outlook on things, just the moments before the end (Philia, Midterm examination paper, 28.11.2012).

> … I feel that the experiences that I have obtained within theatre education have influenced my life. Now, I can say that I think differently; I believe that I can face things with a greater maturity. The emotions that I have lived through in the course and the whole work, generally, made me more positive for life (Maria, Midterm examination paper, 11.12.2012).

> … Theatre education helped me become more open. Because the theatrical play depends on spontaneous thoughts and ideas, I have learnt to be alert and more self-confident to participate. Generally, now, I am a more social person than before (Maria-Eva, Midterm examination paper, 11.12.2012).

While the female participants indicate self-knowledge as an access to their ethical correctness, this could therefore be described as an inner process that attains to adjust bad habits to a new aesthetics of dispositions. Within the context of the courses' ecology, as attested, Philia learnt to face her egocentric stances with more respect for others; Maria became aware of her immature way of thinking about life, transforming it into a more "positive" one; and Maria-Eva changed her social attitudes, becoming more sociable and friendly. It is evident that in this process of transformation, the self's beliefs alter (Sockett, 2012). Thus, self-knowledge equates to self-discovery.

Such a vision exhibits self as learning (ibid.), denoting that the history of self is a continuous process of constituting. It 'can never be exhausted for us by what we *are*', as Taylor (1989) stresses, 'because we are always also changing and *becoming*' (p. 47, italics original). Socrates' wisdom echoes here, reminding us that 'the unexamined life is not worth living for a human being' (Apology, 38a6 cited in West, 1979). As he believes, the self experiences a degree of ignorance, the boundaries of which can be limited through self-knowledge (ibid.). As Smith (1976) argues:

> We can never survey our own sentiments and motives, we can never form any judgment concerning them; unless we remove ourselves, as it were, from our own natural station, and endeavor to view them as at a certain distance from us. But we can do this in no other way than endeavoring to view with the eyes of other people, or as other people are likely to view them (p. 203).

Interestingly, the last allegation in Smith's quote agrees with MacIntyre's (1999) thesis that self-knowledge is "a shared achievement" (p. 95). That is to say, it is a socially contextualised virtue. As he explains, 'self-ascriptions of the identity' (ibid., p. 94) are customarily affected by the social environment, given that:

> our self-knowledge too depends in key part upon what we learn about ourselves from others, and more than this, upon a confirmation of our own judgments about ourselves by others who know us well, a confirmation that only such others can provide (ibid., p. 94).

Turning our attention to the second case of self-knowledge, the above theory is still observable. This is because the male participants' opinions of their self are constructed within specific social circumstances that, subsequently, turn out to be an important origin of their pedagogical perspectives. Below, their narrations help us picture an integrated view of their process of self-knowledge.

> The pedagogical value of theatre education is proven to be great. It is the magic key to unlock the emotions of the inexpressive students and the talkativeness of the shy ones … The lonely student finds the feeling of collectiveness and can speak of his/her fears and worries with no hesitation.
>
> I can understand better the course, because it depends on live pictures. … I remember, when I was a little boy, I had all the fairytales in videos, for I did not like reading books. I used to see the pictures and narrate my stories.

> … I wasn't a good pupil. I remember the diagrams of my mother to understand the Mathematics or History. … As I was the firstborn son of two doctors, I wasn't the best example of my family. … The results of the diagnoses showed that I had not any pathological symptoms; I was just a lazy pupil.
>
> But, this assumption was the real truth or I needed a different kind of teaching? From my previous experiences in the school, I saw a lot of children like my case. … Now, I can understand that they are not "twits", but they simply need something different in teaching that may attract them. … So, I believe that within theatre education these children can be advantaged. We as new teachers have to show the dynamics of this teaching tool (Odysseas, 4th Reflective diary, 22.10.2012).

> Within the first four sessions of drama, I have started understanding aspects of myself that I did not know. Now, I see that I can think more critically than before and cooperate with my fellow students in a good climate. I can improvise and play roles. I believe that until the end of the semester, I will become better and will not be shy; I will be in the position to give 100% of my potential. …
>
> I believe that I can use this knowledge to become better, both for myself and the children. I owe it to become better for the children whom I will have to teach. I would like to apply this teaching method, by which learning may be more interesting (Constantinos, 4th Reflective diary, 28.10.2012).

The joint and critical remark on these participants' self-knowledge is that it is stated as a platform for their professional ethics. As they claim, their new sense of self, acquired through the given epistemology of the courses (e.g., improvisation, role-playing and cooperation), considerably influenced their pedagogical theory of what makes good teaching. Specifically, recognising his personal history as a pupil, Odysseas came to the conclusion that theatre education can make a difference to the school life of the "inexpressive" and hesitant student. On the other hand, Constantinos' awareness of the impact of drama on his ethos reinforced his perception that drama is a "method" that enables learning to "be more interesting".

Furthermore, Constantinos' central thesis, "I can use this knowledge to become better… I owe it to become better for the children", brings to this discussion the subject of teacher-identity. Additionally, Odysseas' words, "I saw a lot of children like my case. … Now, I can understand that they simply need something different in teaching", also advocate the notion that teacher-identity is simultaneously a matter of self-identity (Higgins, 2011; Kristjánsson, 2011; Rodgers & Raider-Roth, 2006; Sockett, 2012). When the teachers' self-knowledge is rooted in 'conceptions of the good and the welfare of others', as Hargreaves (1994) asserts, then 'important … ethical benefits can be gained … [within] the micropolitical realities of the organizations in which they operate' (p. 72).

This theory of teacher-identity-construction, in essence, suggests that the self as a person and as a teacher has a unity. According to Sockett's (2012) cohesive thesis, this view exists:

> Because it is the case that the "person" is ontologically prior to the "role", and our virtues are rooted in each of us as persons, though they are manifest in the different roles we have in life–teacher, parent, spouse–but the different actions in each role stem from my self qua person (p. 156).

In Kristjánsson's (2011) view, such a theory appears 'provocative, as it may seem in our fractured times' (p. 122). Nevertheless, it does in fact concur with the Aristotelian regard, as formulated by Campbell (2003): 'professional … ethics is nothing but the extension of everyday … ethics into the nuances of professional practice' (p. 12). Manifestly, following this model of professionalism, teachers as '[ethical] agents are always acting: sometimes they act simply as persons, sometimes as persons in certain roles or capacities' (Downie, 1971, p. 133).

6.4.5 Concluding Remarks

This subchapter has described the participants' personal aretaic development within the courses. The ecology of each course, as found, enabled them to exercise a diversity of interpersonal and intrapersonal virtues. From the data in Figure 6.43, we can see the four key types of virtue ethics that the participants developed in relation to: dialogue, the beautiful, will and consciousness. Each type of virtue ethics is framed by a nexus of virtuous dispositions and therefore, as evidenced, their functionality per se indicates a separate ecological entity.

One first, simple example of the ecological continuity of each kind of virtue ethics is the dialogic ethical virtues of sympathy and empathy. As attested by the cases of the participants, the first virtue has been indicated as a necessary prerequisite for the creation of respectful bonds, whereas the second has been found to have an instrumental role in the building of friendship/love. A second indicative instance is the virtues of the beautiful – civility and playful laughter – whose practice is inextricably linked with the ensemble-building virtues of cooperation and trust. The idea of ecology exists even in the ethics of consciousness, although the emphasis is solely on the virtue of self-knowledge. Here, we can speak of an extrinsic ecological synergy. In this regard, the fostering of self-knowledge, as shown in Figure 6.43, depends significantly on the virtues of will.

These inter-relationships among the different kinds of virtue ethics are, however, apparent in a few of other cases. Willingness and responsibility, as the characteristic preconditions of persistence and courage, are correspondingly both demonstrated as intimately correlated to the social virtue of friendship/love. Likewise freedom, as a fundamental requirement for the exercise of courage, is simultaneously essential for

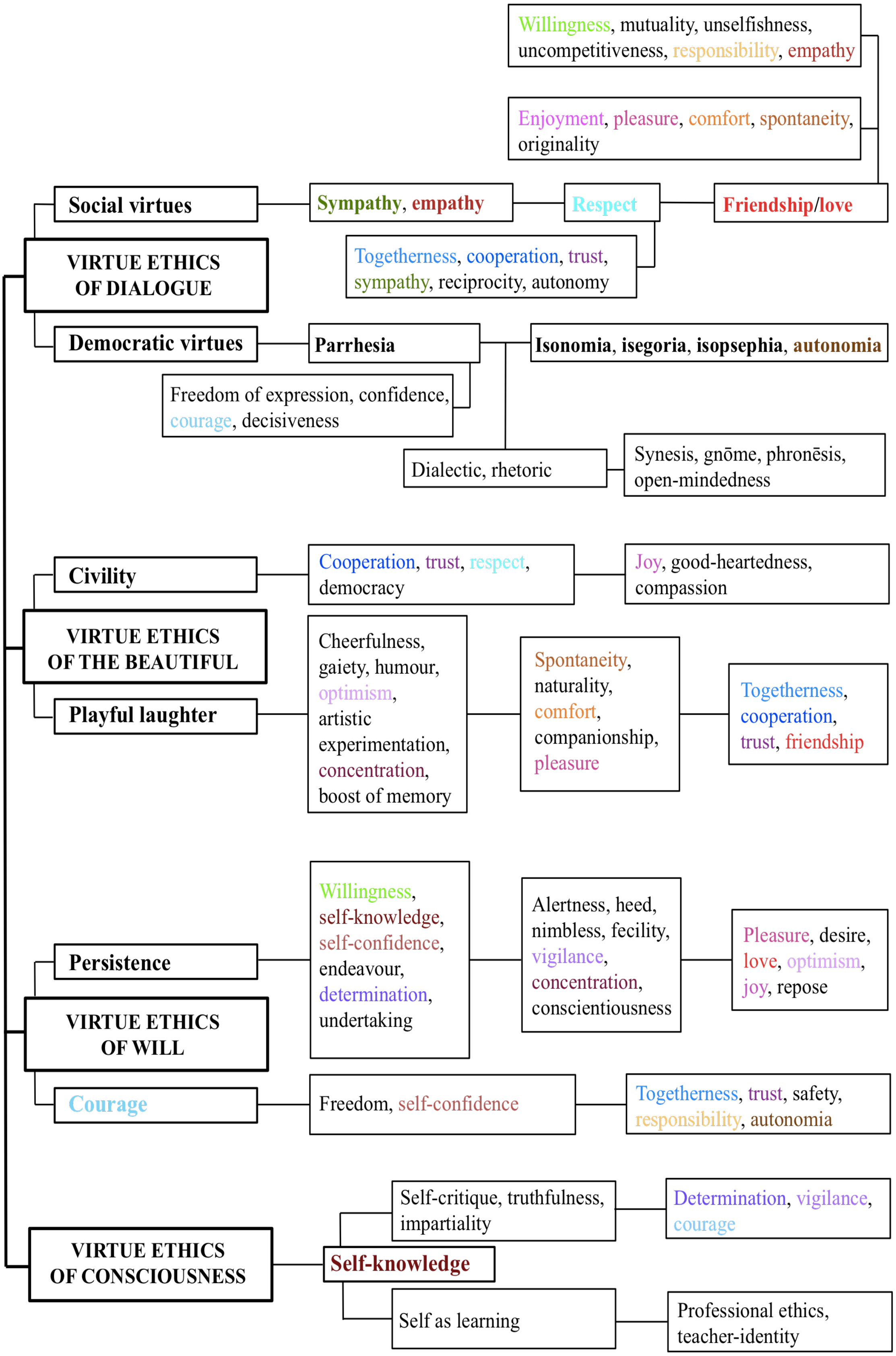


Figure 6.43: The participants' aretaic development

the activation of the democratic virtue of parrhesia. In addition, respect and togetherness, which belong to the ethical virtues of dialogue, are proven as integral to the virtues of the beautiful. One last instance is concentration that, as an intellectual virtue of will, is confirmed as necessarily energetic in the process of playful laughter. What can ultimately be perceived is that these networks of intra-relationships and inter-relationships of virtue types state the function of an ecosystem. This idea clearly denotes that the development of a virtue is not achieved in isolation from other dispositions/virtues, but each one turns out to be a scaffold for the others.

Apart from the nature of the operation of virtues, a second critical theme arises from the preceding analysis concerning their epistemology. The supporting condition of the courses' ecology that has been proven as a virtue-guided condition is: *the practical/artistic work constructed both on epistemic and technical knowledge of drama/theatre education*. The cultivation of virtues therefore presupposes, as Carr (2005) corroborates, the 'practical experience' that 'is a key component of practical knowledge or wisdom … we learn to be honest or courageous much as a craftsman improves by practice' (p. 152). In light of the courses' practical work, the development of ethical and intellectual virtues becomes pragmatically feasible, because the teaching/learning space is inherently focused on three fundamentals: (1) the 'control of potentially destructive selfish and anti-social tendencies' (ibid.), through ensemble-based experiences that are conducive to the development of social harmony, pleasure and beauty, (2) the fostering of sensibilities for the feelings of others in and out of role-playing and (3) the promotion of artistic creativity and technical knowledge regarding the teaching of drama/theatre education.

6.5 DESCRIBING THE PARTICIPANTS' ARETAIC PEDAGOGY

Given that this analysis is mostly connected to the 'practical' phase of the study (see Figure 5.1, p. 113), the sub-question that holds a central place here is: *To what extent did the participants apply a virtue-centred pedagogy in their teaching practices of drama/theatre education?* This question essentially focuses on the pedagogical virtues – epistemic, technical and ethical – that the participants practised in their teaching as a consequence of their attendance on the drama/theatre education courses. Within this very specific scope, both the *design phase* and *action phase* of their teaching comprise the entire body of this analysis. Table 6.1 outlines the basic elements of each teaching, including: (1) the school, (2) the class and the number of pupils, (3) the time of teaching, (4) the subject area, (5) the theme and the story (6) the key learning objectives, (7) the theatrical techniques/games and (8) the resources.

6.5.1 The Design Phase: An Aesthetics of Child-centred Dispositions

As is typically the case in all teaching, at the crux of its pre-action phase is the preparation of the lesson plan. As defined by Stenberg and Horvath (1995), 'the lesson plan or agenda' is '[o]ne important form of schematically organized teaching knowledge', integrating 'knowledge of content to be taught with knowledge of teaching methods' (p. 11). Focusing on the design of a drama/theatre education lesson, the pedagogical knowledge required is framed by the art form of theatre (Neelands, 1984, 2009b; O'Neill, 1995, 2006b). According to Bowell and Heap (2005), this planning phase goes along with a quadripartite thinking that responds to four interrelated roles: playwright, director, actor and teacher. This thought process also functions during the teaching of the field (Figure 3.1, p. 70). So, the design phase of the participants' teaching will be analysed on the base of this scheme of roles.

Table 6.1: A Summary Outline of the Participants' Teaching of Drama/Theatre Education

PARTICIPANT/ TEACHER	PRIMARY SCHOOL	CLASS/ NUMBER OF PUPILS	TIME	SUBJECT AREA	THEME/ STORY	KEY LEARNING OBJECTS By the end of the lesson the pupils will be able:	THEATRICAL TECHNIQUES/ GAMES	RECOURCES
Maria	Chriseleousa A Nicosia, CY	C΄1: 8-9 years 16	80 mins	Life Education	• Diversity • Elmer the Patchwork Elephant by David Mckee	**1.** To express emotions in and out of role, conveying narrative meanings. **2.** To create still images, showing their decisions in an ethical dilemma.	• Narration • Teacher in role • Role on the wall • Circular drama • Freeze frames • Thought tracking	Elephant toy, image of elephant, story pictures in power point, elephant masks, letter, cards, markers, scarf, pads
Maria-Eva	Chriseleousa A Nicosia, CY	C΄2: 8-9 years 18	80 mins	Life Education	• Loneliness • The Selfish Giant by Oscar Wilde	**1.** To respond to teacher in role, explaining their intentions and suggestions. **2.** To improvise ideas in order to create a new part of the tale.	• Performance • Meeting in role • Narration • Teacher in role	Story pictures in power point and figures, sheets, pencil colours, jacket, sweater, scarf, cap, pads
Philia	Makedonitissa A Nicosia, CY	E΄1: 10-11 years 23	80 mins	Greek Language	• Friendship • The Little Prince by Antoine de Saint Exupéry	**1.** To argue what are the necessary prerequisites for the development of a good friendship. **2.** To devise and perform a game, demonstrating how two strangers can become friends (e.g., Little prince and fox).	• "Burls and skeins" • Narration • Storytelling • Circular drama • Teacher in role • Thought tracking	Music, video (internet) fabric roll, image of Little prince, red rose, glass vase, cardboards, markers, frame of door, sweater, scarf, pads
Constantinos	Chriseleousa B Nicosia, CY	E΄1: 10-11 years 15	80 mins	Greek Language	• Power of habit/ Enhancement of self • The Chained Elephant by Jovge Bucay	**1.** To explore/describe the conditions of circus life both as actors and spectators. **2.** To discuss with the teacher in role, in an attempt at questioning/explaining/persuading him to see the potential of a new life.	• Teacher in role • Hot seating • Narration • Freeze frames • Performance	Image of circus, elephant masks, story pictures in power point, cards, hula hoops, cones, balls, pads
Odysseas	Anthoupoli B Nicosia, CY	E΄2: 10-11 years 15	80 mins	Greek Language	• Unreasonable use of technology • The Planet of Solitariness by Odysseas	**1.** To participate in a dialogue, in role, defending with arguments the advantages of their planet. **2.** To explain possible reasons, for which someone would prefer to live in the "planet of solitariness".	• Performance • Teacher in role • Narration • Thought tracking	Passage in power point, work sheets, crayons, cardboards, markers, board, music/sounds, helmet
Stefanos	Anthoupoli B Nicosia, CY	E΄2: 10-11 years 15	80 mins	Greek Language	• Restriction of dreams • The Magic Pillows by Evgenios Trivizas	**1.** To improvise real and fantastic dreams. **2.** To imagine, in roles, the negative implications of the unfreedom of dreams.	• "My dreams" • Teacher in role • Performance • Narration	Cards, two tennis balls, image of magic potion, work sheets, crown

6.5.1.1 Teacher/playwright

"[In] a world of fantasy", "you think of how your actors could respond better"

Taking into account that the teacher/playwright needs to help the pupils 'craft the narrative so the story unfolds in a way that carries within it the learning' (ibid., p. 64), the participants gave special consideration to two components above all others: the adaption of story/theme in relation to pupils' profile and the use of fantasy.

In the next two narrations Constantinos and Philia explain the implications of the first element, while in the third Maria describes, why and how fantasy can facilitate the authorship of the enacted story by the pupils.

> When you think of a theme, you ponder if it will interest the pupils. The next step is to find the appropriate stimulus; it can be a story, a fairy tale or a reality that can match with the pupils' idiosyncrasies. Thus, it is easier for the teacher to commit them in teaching. … I chose to explore a circus story, for the circus was one of my pupils' beloved thematic units in Greek (Constantinos, 3rd Interview, 26.6.2013).

> You think of how your actors could respond better. Knowing what are the difficulties of your actors, you start thinking of how to "write" the story and what they can understand of the theme explored (Philia, 3rd Interview, 8.7.2013).

> You need a lot of fantasy to construct the ideas of the lesson. … Children love fantasy stories very much. … I think it is the teacher who needs first to enter into a fantastic world in the teaching and this urges the children to do the same (Maria, 3rd Interview, 6.6.2013).

Both views of Constantinos and Philia explicitly suggest that in drama/theatre education, the teacher has the possibility to design their teaching in harmony with the pupils' potential and interests. In this light, drama/theatre education turns out to be a space of differentiated labour, creating the appropriate pedagogical conditions for pupil-oriented learning. In her book *The Differentiated Classroom: Responding to the Needs of All Learners* (2014), Tomlinson argues that ‘the essential challenge of the teacher’ is to be able to ‘reach out effectively to students who span the spectrum of learning readiness, personal interests and culturally shaped ways of seeing and speaking about experiencing the world’ (p. 1).

So, drama/theatre education pedagogy may significantly serve the pupils’ needs and apprehensions, for two main reasons. First, it ‘allows for the exploration of concepts, issues and problems central to the human condition’ (Clark et al., 1997, p. 23); second, it activates the pupils’ learning with different learning styles and intelligences (Kempe & Nicholson, 2001). Accordingly, the field per se offers the teacher the prospect to methodically design a lesson plan in accordance with the pupils’ capabilities and requirements, aiming each time to produce ‘personally relevant *meanings*’ (Neelands, 1984, p. 25, italics original) for them.

Turning our focus to Maria’s opinion of fantasy, it is evident that she conceives it as a narrative trait that may attract the children’s concentration. Children’s love for fantasy is illustrated by Egan (1997), who mentions that they ‘delight in fantasy stories full of talking, clothed rabbits, bears, or other animals, also dislocated from anything familiar in their everyday waking experience’ (p. 45). Fantasy, ‘the product of a technique’ (ibid., p. 46), is evidenced by studies to have an instrumental role in the cognitive, emotional and ethical development of the child (Egan, 1997; Nielsen, 2004; Seja & Russ, 1999; Steiner, 1995; Taylor & Calson, 1997).

Steiner (1995), as one leading philosopher of fantasy, asserts that ‘[t]he child has fantasy, and this fantasy is what we must engage. It is really a question of developing the concept of a kind of “milk of soul”’ (p. 14). Therefore, he believes that teaching makes demands on the teacher’s fantasy and so he advises: ‘You, as teachers must also be able to develop this life of fantasy’ (ibid., p. 22). Fantasy, after all, is the artistic quality that can penetrate into reality, because it is rooted in it (ibid.).

6.5.1.2 Teacher/director

“[I]n drama, we want the pupils to give their best and gain the best”

In the role of director, the teacher has to design the lesson in order to ‘steer the children to the learning within the narrative through the best dramatic performance structure’ (Bowell & Heap, 2005, p. 64). On the basis of this fundamental notion, the participants highlight that it is essential for the teacher/director to plan the teaching while taking into consideration a series of pedagogical dispositions and technical knowledge. The dispositions that they regard as necessary are:

- The creation of a vivid and enjoyable atmosphere;
- The development of pupils’ love for drama;
- The urge for pupils’ dynamic presence/engagement; and
- The promotion of cooperation/interaction among all participants.

In addition to these, the specialised pedagogical knowledge that they recognise as indispensable is:

- The device of an opening stimulating activity/game;
- The cohesion of activities and interdependency of episodes;
- The appropriate selection of drama conventions; and
- The preparation and organisation of resources.

The participants’ convictions for the importance of the above dispositions are included in the following excerpts.

> I attempted to find ideas that the children would like. I wanted the children to have fun. My real intention was the children to have good time (Constantinos, 3rd Interview, 26.6.2013).

> I wanted my teaching to be enjoyable. Beyond the objectives of the lesson, my main purpose was to make the children love drama. This feeling was very strong, because I loved drama … So, I wanted the children to feel the same and not to be afraid to participate (Stefanos, 3rd Interview, 13.6.2013).

> Because theatre education is based on children, I wanted them to be the protagonists in my teaching. I tried their presence to be active (Odysseas, 3rd Interview, 7.6.2013).

> The interaction is one thing that we have to care about. The activities must give opportunities for cooperation among the pupils and also, between teacher and pupils. This is the way for the achievement of the targets (Maria, 3rd Interview, 6.6.2013).

All of the participants' opinions can be summarised in one central question: *what conditions would help pupils/actors work best?* In O'Neill's (2006a) view, this pedagogical concern is at the heart of the teacher/director's role. As she suggests, the teacher is responsible for setting up the 'kind of conditions in which students can encounter the art form directly and through which they can experience the search for and discovery of new ideas … and capacities' (p. 122). However, in her *A Director Prepares* (2001), Bogart affirms that this same care is what actually mirrors the real scope of the director's craft. As she explains:

> It is not the director's responsibility to produce the results but, rather, to create the circumstances in which something might happen. … With one hand firmly on the specifics and one hand reaching to the unknown, you start to work (p. 124).

For Bogart, one safe road to the creation of such propitious circumstances is the need for a clear vision of: 'How do we approach one another in the arena of a rehearsal or on a stage?' (ibid.) To this essential question, the participants have replied, as their views show, with three factors: the activation, cooperation and pleasure of the pupils/actors. Pleasure is notably argued by Bogart as an inseparable condition of directing, and her approach to this might be seen as a response to Winston's (2013) speculation upon 'planning for the pleasures of surprise' (p. 143). Consequently, Bogart (2001) suggests:

> Imagine planning a surprise birthday party for a friend. You make decisions about whom to invite and how to astonish and when to reveal, all with a sense of vicarious pleasure and excitement. You are structuring a journey for another person through direct empathy and feeling. The creative action and choices spring out from the gift-giving impetus (pp. 4-5).

Examining now the participants' views regarding the skillful processes required in the planning phase, the next three quotations representatively concentrate the most salient points.

> The beginning of a theatre education lesson is of decisive importance. … The teacher works like a director, while he/she builds the activities that should be associated among them. … Imagination is so essential (Maria, 3rd Interview, 6.6.2013).

> The episodes of drama must be characterised by continuity. Each episode needs to be connected with the next one, for we narrate a story. … We are interested in what techniques we can use. The decision depends on many factors, like the objectives and the pupils' familiarity with drama (Constantinos, 3rd Interview, 26.6.2013).

> Because in drama we want the pupils to give their best and gain the best, for this reason, we have to think twice and three times the whole organisation of the lesson. … You have to organise the audio-visual aids. In drama we try to use ideas that will attract the pupils and so, we have to find aids that facilitate these ideas (Philia, 3rd Interview, 8.7.2013).

The essential idea that is being reinforced to a greater extent here is that the process of designing is saturated with the teacher/director's imagination, creativity and artistry. Given that he/she works within a dialogue between pedagogy and theatre art, these qualities are of paramount importance. As O'Neill (2006b) makes clear:

> In structuring the process according to aesthetics principles, the teacher is likely to achieve both educational and artistic objectives. The pupils will be able to make sense of their experience in the world and organise their experience in the drama process into the unity, coherence and significance of art (p. 72).

Moreover, as evidenced, the participants conceive this double role – teacher/director – as complex and challenging. Their opinions – "The decision depends on many factors" and "we have to think twice and three times the whole organisation of the lesson" – notably substantiate their comprehension of the role as multidimensional, 'cognitively sophisticated and demanding' (ibid., p. 121). Also, Philia's phrase, "in drama, we want the pupils to give their best and gain the best", signifies that the ethics of care is firmly embedded in the role of teacher/director. Such regard may bring closer to reality Bogart's inducement for "the gift-giving impetus".

6.5.1.3 Teacher/actor

"I felt joy because you were Elmer"

This role presupposes that the teacher prepares to give 'a performance that engages and beguiles the children and supports and challenges them in the creation of their own roles' (Bowell & Heap, 2005, p. 64). Therefore, the participants identify that the teacher/actor improvises and rehearses his/her performance guided by a constant dual concern: *"what to say and how to say it?"* To this end, they determine four communication/aesthetic elements as absolutely important:

- Language (e.g., phraseology, vocabulary, articulation);
- Paralinguistic characteristics (e.g., rhythm of speech, tone of voice, pause);
- Body language and movement (e.g., facial expression, gesture, posture); and
- Mood and feelings transmitted by the actor.

It is noteworthy that the role of the teacher as actor has been remarked upon as a vital criterion of the quality of teaching/learning both by the participants and the pupils. From the perspective of the participants, a key example is the case of Philia. As she believes, her cognitive and emotional preparation for the theme of her teaching was reflected in one particular point of her storytelling (see video *The Little Prince* 6 at 7'25''). In the following extract, she describes how in her effort to 'create life-giving energy' (Alfreds, 1979, p. 5), her actions went beyond what she had designed to perform.

> Yes, I can suppose at which point you moved. … When I bent and kissed my flower. I didn't prepare this scene to be like this, but I felt I would like to kiss it and did it. … It is meant that I rehearsed the words, my expressiveness, the movements of body, the paralinguistic elements, the tone and pitch of voice; this kiss was authentic. It was a proof for myself I felt my narrative. … all my preparation was there (3rd Interview, 8.7.2013).

Philia's case demonstrates that the teacher/actor possesses a poetical-political power, by which he/she may intensify the emotional and ethical awakening of the pupils/spectators. As underlined by O'Neill (2006c), the primary aim of a vivid performance is to 'excite the kind of attention from the participants that will cause them to search for clues about the features of the fictional world being created' (p. 84). But certainly, beyond the fictional journey, as Neelands (1984) stresses, the teacher/actor aestheticises a role to 'illuminate/define real experience' (p. 26).

The performance of the teacher/actor from the perspective of the pupils has been discussed in regard to Maria's teaching. Her pupils' estimations were displayed during her final reflective discussion with the class (see video *Elmer* 110 at 1'20''). When Maria asked the pupils to describe some of their emotions through their work, a boy answered: "I felt joy because you were Elmer". Immediately afterwards, the next spontaneous comment expressed by a girl was: "You are a very good actress". The implications of the teacher in role are critical for the pedagogy of drama/theatre education and will be discussed again, more analytically, in section 6.5.3.2.

6.5.1.4 Participants/teachers

"To teach drama it means you love it"

Two further issues are discussed by the participants as essential prerequisites for a good preparation. These are:

- The reinforcement of pupils' willing participation; and
- The teacher's love for teaching drama/theatre education.

These perspectives are representatively articulated in the next three excerpts.

> You have to be very well prepared, to remember the sequence of episodes … this is stressful. But drama is fun and to teach it, it means you like it (Constantinos, 3rd Interview, 26.6.2013).

> It needs unbelievable preparation, when you are inexperienced. … To teach drama it means you love it. The preparation demanded for Mathematics or Greek is very different. … The close interplay between teacher and pupil is difficult to be achieved. … In drama the teacher is not imposed on pupils, but he/she has to "win" them. This is a big difference (Stefanos, 3rd Interview, 13.6.2013).

> It is not at all easy to prepare a drama lesson. In order to give pupils the opportunity to be authentic, it needs more work than to teach in ways that you know what to expect (Philia, 3rd Interview, 8.7.2013).

According to the participants' views, central to the complexity of the design of drama is the teacher's responsibility to find ways to emancipate the pupils' willingness and authenticity in the process of teaching/learning. Stefanos explicates that a fundamental precondition for the building of an interactive relationship between teacher and pupils is the avoidance of authoritative behaviour by the teacher towards the pupils. Neelands (1984) emphasises this theme, recommending the following:

> Successful drama does not stem from silent obedience to a teacher's authority and status. (… unless a child *willingly* enters the drama on her own terms, nothing will happen.) Drama requires forms of negotiation that allow for some bargaining between the teacher and the group, as to the nature and the content of the work (p. 27, italics original).

An added substantial conclusion of the participants enclosed in the repeated phrase, "To teach drama it means you like it", suggests the significance of the teacher's motivations. For the participants, it seems imperative that the teacher who instructs drama is distinguished by their love for it. Indeed, their awareness of the intricacy of drama teaching lends weight to their notion that a love of drama can function as a promising energy when dealing with the idiosyncrasies of the medium. Neelands' (ibid.) following perspective might justify the truthfulness of this conviction:

> [L]earning through drama depends upon a form of teacher intervention which aims to bring new shapes and fresh ways of knowing to children's existing experience of play and other forms of interactivity and imitative behaviour (p. 6).

6.5.2 The Action Phase: A Journey of Transformations

Similarly, the analysis of the implementation stage of the participants' teaching focuses on four qualities: (1) *use of space*, (2) *use of negotiation*, (3) *use of role* and (4) *use of flow.* These themes, in their wholeness, revolve around the epistemology/pedagogy of drama/theatre education and the presence of both teacher and pupils in the teaching/learning process.

6.5.2.1 Use of space: A language of the ensemble

"I was with the pupils and we all traveled together"

Space, as one important semiotic source of multi-interpretations within drama/theatre education, can be determined in the participants' teaching sessions both as *a value of the ensemble-based pedagogy* and as *a transformative sign of unexpectedness*. The first reading of space is demonstrated in Figure 6.44, showing the total topography of classroom space as exploited in the teaching practices of the participants. The schemata a, b and g are the ones mostly used during the introductory activities, as they were either narration or discussion (a and b), or even storytelling (b) or game (g).

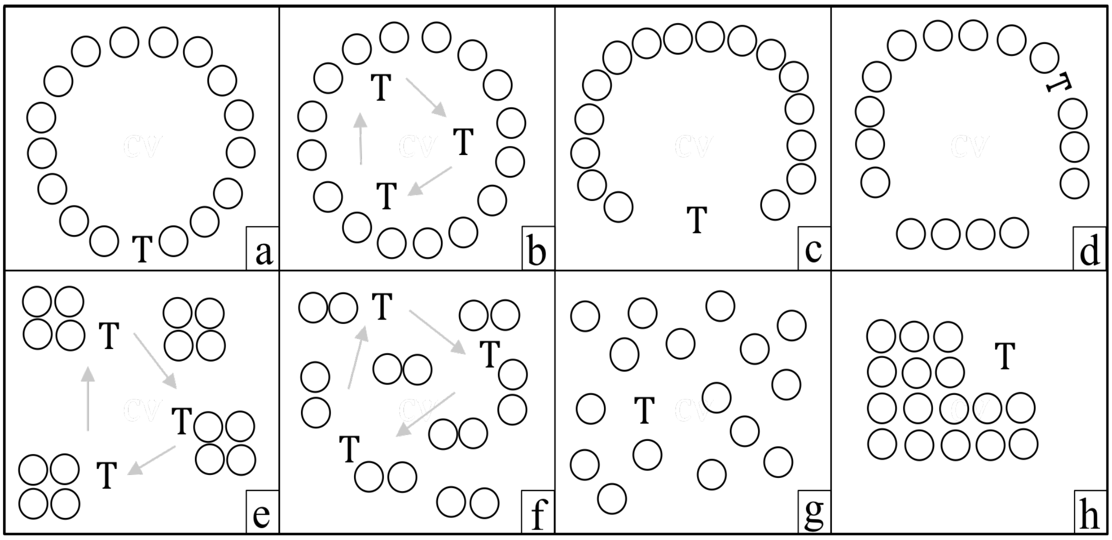


Figure 6.44: The topography of the classroom space in the participants' teaching

The rest (c, d, e, f and h) present the space as it was transfigured during the course of their teaching, specifically in the application of teamwork (e and f) and drama conventions, such as hot seating (c) and performance (d).

What may significantly be inferred by the aesthetics of these eight dissimilar spatial schemata, which pose the teacher (T) with and among the pupils, is the function of a teaching/learning pattern solely dependent on interactivity, togetherness and cooperation among all the participants. That is, the continuous transformations of the space indicate the pedagogy of the ensemble. In this sense, space is being witnessed as an inherent epistemological parameter of this pedagogy. Crucially, such a view becomes intelligible in *The Play of Space* (2002), where Rehm sees space as 'a proper value of theatre, part and parcel of what it is and how it works' (p. 1).

Central to the second interpretation of the use of space is the metamorphosis of real space into a dramatic, fictional space. Given that this kind of spatial transformation is the key element that makes dramatic work feasible, it is one that has been observed in all of the teaching sessions. However, what attracts special interest in the teaching of Odysseas and Philia is the emphasis placed on the building of this process, which substantially proves the dynamics of the ensemble. While in both cases the space was transformed into a travel to planets, this was actualised by the close interplay between teacher and pupils and the use of visual and acoustic signs.

Specifically, in *The Planet of Solitariness,* using a mysterious musical background, Odysseas – in role of an astronaut – invites the pupils to board the planet bus (see videos 26 at 1'30'' and 28) and guides them to lie down in rows (see Figure 6.44, schema h). He explains to them that the signal of their arrival will be his touch to the pupil on his left and, subsequently, each pupil must touch another until they are all are standing up. Odysseas' opinion of this specific activity is indicated in the next dialogue.

A: Odysseas, can you describe a good activity of your teaching?

O: When we should embark in the planet bus. The sound and the fact that the children lied down on the carpet created an atmosphere of intensity.

A: What were the reactions of the pupils?

O: (Watching on videos *The Planet of Solitariness* 26 and 28) *Suspense. The children are restless, they move… Eh, they raise their heads, they are looking forward to seeing what it may happen. They found this activity very unexpected.*

A: How did you feel?

O: I was a little bit anxious, but I liked very much I was with the children on the floor.

A: Why?

O: I think if the pupils were alone without me in this travel, it couldn't have the same result. I was with the pupils and we all traveled together (3rd Interview, 7.6.2013).

Likewise, in *The Little Prince*, before telling her story (see videos 5 and 6), Philia sits in the circle with the pupils (see Figure 6.44, schema a), shows the group a roll of fabric and asks them: "What is this I hold?" After a number of guesses, she illustrates how this roll should be unfolded. Once the pupils understand the procedure of unfolding the cloth, music begins to play in the background and Philia starts narrating: "This shape is not a simple circle. It is a whole planet, in which we are going to travel". Immediately, she leaves the circle and begins putting on her jacket and scarf to assume the role of the Little Prince. Meanwhile the pupils, with eyes fixed upon her, await the unknown continuation of the tale.

Philia's reflections upon this episode are exhibited in the following brief exchange.

A: How you see the pupils' responses in the creation of the planet?

P: (Watching on videos *The Little Prince* 5 and 6) *They attended me. ... The cloth was very helpful. I gained their attention and also, they were enthusiastic. In this way, they became part of my storytelling. This assisted me in having a good communication with them. I could involve them in my narration by asking them questions and dilemmas...* (3rd Interview, 8.7.2013).

The pivotal issue that arises from these two approaches to spatial transformation is the facilitation of the pupils' feelings of unexpectedness and wonder. This spatial condition, as evidenced, had a vivid impact on the quality of the pupils' concentration/attention and, therefore, can be discussed from the two infused perspectives of drama/theatre education – the artistic and the pedagogical. According to Bogart (2001), in theatre, the stimulation of the feeling of the unknown is an imperative capacity of the director. As she suggests:

> Directing is about feeling … It is about having a feel for time and space … [and] being able to plunge and encourage a plunge into the unknown at the right moment (ibid., p. 85).

On the other hand, understanding the educational value of the unexpected in teaching/learning is a way to appreciate the implications of a pedagogy of imagination (Egan, 1992; Greene, 1995; Nielsen, 2004, 2006; Steiner, 1995). As Greene (1995) contends, '[i]n many respects, teaching and learning are matters of breaking through barriers–of expectation, of boredom, of predefinition' (p. 14). Similar to Bogart's

(2001) above view is Greene's next assertion that 'the difficult task for the teacher is to devise situations in which the young will move from the habitual and the ordinary and consciously undertake a search' (ibid., p. 24). In these two episodes, as evidenced, the imaginative use of space is proven as an exciting stimulus for the activation of the pupils' *surprise* and *curiosity*, feelings that enliven the mind to 'look at things as if they could be otherwise' (ibid., p. 19). Thus, we may stress the importance of the integration of imagination and emotions, using Nielsen's (2006) thesis that the '"feeling" realm' is the 'essential link between the child's intellect and body' (p. 252).

6.5.2.2 Use of negotiation: A talk by virtuous signs

"It was a warm meeting" and "I took more than I gave"

The operation of laboratory work, as ensemble-based work may be termed, depends largely upon the teacher's role as negotiator with the pupils, his/her 'fellow-negotiator[s]' (Neelands, 1984, p. 27). As described by the participants, negotiation, albeit is a multimodal process, may build up "safety", "trust" and "respect" in the teaching/learning space. Specifically, they define it as a practice that demands the embodiment of three qualities: *insight into the pupils' thinking*, *emotional/ethical expression/response* and *bodily talk.*

More analytically, they understand negotiation as a dialogical practice that aims at encouraging the pupils to take initiatives and free themselves from any hesitation or fear. Significantly, this pursuit may be effective only if the teacher shows respect for the pupils' ideas and, simultaneously, approaches the pupils themselves in a friendly manner. For this reason, they believe that the vivid aesthetic/bodily communications of the teacher, beyond verbal language, are a key characteristic of the *friendship/love* he/she shows to the pupils. The *virtuous bodily signs* of the teacher are therefore visible through their hands, facial expressions and posture, denotable by terms such as *touch*, *look*, *smile*, *laugh* and *sitting by pupils*.

This web of notions regarding negotiation is demonstrated in the following three dialogues, in which the participants comment upon the logic of their own practice. Beginning with the case of Maria, she illustrates her negotiating approach to the group work.

M: (Watching on video *Elmer* 97) *I was passing from each group and was trying to help them express their views and decide what they could do. There are children who are shy and the teacher needs to support them unfold what they think.*

A: Maria, can you describe little more your manners in this process?

M: I was touching them on back or shoulder carefully.

A: What were your feelings while you were touching them?

M: I was feeling safety; I think the pupils had the same feeling: "Now, our teacher is with us, will help us". It was a warm meeting with them. I showed trust and respect for what they said. I didn't do any negative grimace (3rd Interview, 6.6.2013).

Turning to Odysseas' negotiation, he initially explains his conduct when in discussion with the whole class, before expounding upon the same theme when applied to group work.

O: (Watching on video *The Planet of Solitariness* 26) *Here, I am cool with the pupils. ... I smile, move my hands and, at some times, laugh. ... I am not cold. I am also a* *friend. I am not just the teacher who asks and that's it. In teaching, it is not always teacher-pupil.*

O: (Watching on videos *The Planet of Solitariness* 24 and 35) *I like that I am with the children.*

A: How do you behave as you come up to each group?

O: I have a small dialogue with the pupils. ... I become part of the group and we discuss their queries ... I like this picture, where the children are in groups. They prepare, organise their ideas, speak and laugh. This is a beautiful thing. ... I think it's good to leave the children alone to work for a while. ... I think I had a good contact with the pupils. ... (Smiling) *I loved the children and they loved me too* (3rd Interview, 7.6.2013).

Finally, Stefanos' views focus primarily on the teacher's posture and smile required during negotiation.

S: (Watching on videos *The Magic Pillows* 49 and 54) *I wanted to sit on the same level with the pupils. In drama, because the pupils sit on the floor, then stand up, you have to do the same movements. It is a way that makes the pupils feel nicely and makes the teacher become one with them.*

A: You smile and laugh, at some occasions.

S: This smile is not a smile, because I have to do so as a teacher. I was enthusiastic with the children. ... It was one of my first teaching in schools ... I didn't expect that they would help me so much. I took more than I gave (3rd Interview, 13.6.2013).

The participants' perceptions here are a strong documentation not only of the ethical substance of the practice of negotiation, but also of the impact of the aesthetic participation of the teacher's body on such an insight. Critically, this synergy between the bodily understanding and the ethical awareness of the teacher's/negotiator's presence suggests the political/pedagogical role of the teacher's body in teaching. Such an argument can be underpinned by the phenomenological theory, which considers the body as a holistic entity in relation to the manner of experiencing knowledge, discarding therefore the body-mind split of Cartesian dualism (Estola & Elbaz-Luwisch, 2003). Todres (2007) defines this phenomenon of embodied knowing as follows:

> The lived body thus grounds understanding by intimately participating in a world that can show new horizons and meanings. It is this participative and aesthetic dimension that the lived body gives to understanding. As such the lived body also gives to understanding the textures and aliveness of a 'fleshly' world that is relevant to persons (p. 2).

Literature on the teacher's body proves inescapably essential the connection of the teacher's ethics with the embodied/aesthetic nature of his/her teaching energies (Cooks, 2007; Estola & Elbaz-Luwisch, 2003; Uitto & Syrjälä, 2008; Vick & Martinez, 2011). In particular, according to Cooks' (2007) perspective, a pedagogy of the teacher's body needs to be built on the question: 'what do our bodies teach us and what do we know in and through our bodies?' (p. 309). A result of this key question is the suggestion that the pedagogy of the teacher's body is a "politics of becoming in place", aiming at 'an ethical intervention into meaning-making with regard to recognition, authenticity, and assumptions regarding choice, control and competence' (ibid.). While the teacher's body is privileged to 'initiate a discussion of bodies in performance, … in the *here* and *now*', as Cooks (ibid., italics original) points out, it entails that it has the competence of answerability But, as she clarifies this 'answerability of the body is not immediately ethical or competent' (ibid., p. 310); it turns out to be as such only 'when both the body and its sense are united in action dialogically' (Fenske, 2004, p. 12).

If we assume this state of answerability on the part of the participants' bodies, there exists obvious evidence of an ethical response through their virtue-centred embodiment of negotiation. The nexus of their bodily acts – look, touch, smile, laugh, posture – strongly demonstrates negotiation as a practice embedded both in the social virtues of *respect*, *togetherness*, *cooperation*, *trust* and *friendship/love* and the ethics of the beautiful expressed by the feelings of *joy*, *good-heartedness* and *comfort*. In light of this embodied understanding of negotiation, the participants substantiate Merleau-Ponty's (1962) thesis that 'structures are lived rather than known and therefore can never be apprehended passively; but only by living them, assuming them and discovering their immanent significance' (p. 258). Critically, for the participants, what ultimately seems immanent in the role of the *teacher-negotiator*, as strongly supported by their embodied understanding, is the role of the *teacher-friend*.

6.5.2.3 Use of role: A rhetoric play

"I can't carry my whole planet on my back"

In some of the teaching, the play of roles was designed as a rhetorical dialogic play enacted in partnership between the teacher and the pupils. The participants/teachers focused on questioning, in an attempt to provoke an intense discussion by critical arguments. For this purpose, they made use of open-ended questions and also tried to give answers and information that could further challenge the pupils' thinking. The participants appreciated that the success of this play presupposes: *a clear vision of its* *aim*, *a careful preparation of the structure both of the process of questioning and argumentation* and *vivid body language*.

One of the three cases that employed this kind of play is Maria. What follows is a quotation of her role-playing, integrated within the convention of circular drama (see video *Elmer* 102).

When Maria wore the mask of Elmer in front of the students, she bent to the floor, walked like an elephant, and then approached the first group of pupils.

Maria: (With husky voice) *Hi little elephants!*

Girl 1: If you think that the proper elephants are patchwork, you are wrong. ...

Boy 1: You think that you have worth like an elephant?

Maria: Why not? (Bending her head) *I am so sad!*

Girl 2: (Laughing and pointing to her) *Ha, ha and ha, ha. ...*

Girl 1: You mustn't be patchwork.

Maria: I have born like this. You don't want me?

Girl 2: If you think you have a nice colour, you are wrong. We don't want you in our company.

Maria: Oh ... I am so sad, so much! (Pause and then approaching the second group) *Hi my friends, would you like to play football with me? ...*

Maria's estimations of her role-playing and, more generally, of the idea of the teacher as actor, are collected in the following excerpt.

> I had a very good interaction with the pupils. … They said interesting arguments. All of them had the chance to speak. … This double role, to be teacher and actor together is not easy. … I had my doubts if I could do both. … Finally, I liked it very much and the pupils also enjoyed it. I felt that my role made them see me not like a teacher but rather like a friend who plays with them (3rd Interview, 6.6.2013).

The second case is Constantinos in role as the chained elephant. One part of his discussion with the pupils through hot seating is the next extract (see video *The Chained Elephant* 140).

Constantinos placed a chair in front of the semicircle of the class and put on a white elephant mask. At first, he was starring at the pupils, since their first reaction was to laugh loudly; a moment later, he greeted them.

Constantinos: Good evening, children! I am very glad I am with you. You see, it has been long time to meet someone outside the circus. ... Your teacher told me that you want to make me some questions. Now, I am here.

Girl 1: Why you didn't escape from the circus all these years?

Constantinos: Em, what to say. It's difficult. From the time I remember myself ... When I was a child I was trying, was trying and finally, I didn't manage to do it.

Girl 1: You mean, you gave up. ...

Boy 2: How did you come here?

Constantinos: The guard is outside and is waiting for me.

Boy 2: Tell the guard that you will buy him kebab (the pupils laugh). ...

Girl 3: You have so many kilos ... you could escape ...

Constantinos: You mean I have changed? But, I know myself to be the same as before. I have really changed? ...

Girl 1: ... As we grow up, we have more potentials…

Constantinos: What do you advice me? ...

Boy 1: You have to throw down the walls and trample one, two people...

According to Constantinos this activity brought him very close to the pupils, for the reasons he explains below.

> … I tried to show them the power of habit. … I was cooler as an actor than as a teacher. … I prepared very well. I knew the arguments with which I could face the pupils' ideas. I didn't worry for this activity, because I was sure that the pupils would like it. … Of course, my body language and the paralinguistic characteristics I used were not rich. This thing requires a great effort (3rd Interview, 26.6.2013).

Philia's storytelling is a third example, where both her dilemmatic questions and persuasive arguments provoke a brainstorm of ideas/suggestions. As in the previous cases, the following dialogue is a part of this play (see video *The Little Prince 6* at 3'40'').

Philia: (Stopped walking and sat in the circle) *Recently, I have a thought that I want to share it with my flower. But, I don't want to hurt my unique friend ... What to do? Do you know what is my dilemma? Can you suppose? ...*

Philia: (Walking in the circle-planet) *Yes really, I want to travel to other places, to see other people. ... How shall I tell my flower my decision? To stay?... To leave?... Tell me your opinions.*

Girl 1: You can take it with you.

Philia: To uproot it? ... it will die ... On the other hand, I can't carry my whole planet on my back…

Boy 1: To promise it that you will return.

Philia: ... If something goes wrong and I can't come back? To give it untrue promises?

Girl 2: To send it a memento.

Philia: But, this means that I will never return.

Boy 3: To put it in a pot.

Philia: So, what do you suggest me? ... To leave and simply protect my rose or to stay and forget the journeys? ...

The next excerpt sums up Philia's points of view about this argumentative play.

> The things were very clear in my mind during my storytelling. … I didn't feel that it's difficult to be in a double role. … When you are well prepared, there is no problem, I think. … Definitely, I couldn't have these results in the discussion if I wasn't Little Prince. … The pupils got in the process of inquiry, they thought hard, said their arguments and so I gained more their interest. … They had to think (3rd Interview, 8.7.2013).

The pedagogy of the teacher in role, in combination with language/rhetorical play, is the key subject in the above cases. Role taking, as O'Toole and Stinson (2013) note, is a way of 'modelling and experimentation with language' (p. 175). So, understanding the language/intellectual value of this convention allows both teacher and the pupils to exercise their oral speech by questioning, answering and arguing within a purposeful context. This pattern of interactive talk between teacher and pupils is an enjoyable commitment to a process of speculation, social imagination and, at times – as mainly evidenced in Constantinos' case – of humorous/comical sense. Language play, according to Cook's (2000) theory, is central to creativity and intellectual development. Fiction/imagination is the key quality embodied in this language play and may serve creativity, since 'it refreshes, rearranges, and provides the free play of ideas on which innovative thinking depends' (ibid., p. 42). On the other hand, deliberative play depends on critical thinking that 'takes the form of an ongoing criticism of causes and effects' (Errington, 1992, p. 44).

What also makes the practice of teacher in role of crucial importance is its agency to regenerate the human relationships in the class. Maria's notion, "I felt that my role made them see me not like a teacher but rather like a friend who plays with them", is critical in this perspective. According to literature, this convention may *alter the model of authority*, diminishing the power of the teacher (Heathcote cited in Wagner, 1976; Neelands, 1984; O'Toole & Stinson, 2013) and thus enhancing the *climate of comfort, intimacy and togetherness* between teacher and pupils. By playing a role, the teacher goes beyond his/her typical roles as 'instructor, model and resource' (Kao & O'Neill, 1998, p. 2), helping the pupils to see him/her as energised in the same fictional world that they are being asked to enter. This new treaty encourages the pupils' own expressiveness either verbal or kinesthetic, or both, in *a meaningful context of pleasurable learning.*

6.5.2.4 Use of flow: A step in beauty

"This girl is rehearsing her dance and song"; "They like this freedom"

In the participants' teaching sessions, a nexus of qualitative remarks on the attentiveness of their pupils provide clues that they experienced a state of flow. In essence, they functioned 'at full capacity' (Nakamura & Csikszentmihalyi, 2009, p.

196), signifying their deep absorption, especially in some of the performative activities. The signs of this conclusion are summarised by the following four features:

- Positive and vivid activation in the rehearsals of their performances;
- Good cooperation between partners who were not friends;
- Active participation by shy pupils and pupils with special needs; and
- The expression of feelings of joy, enthusiasm and pleasure.

The contributory factors to this outcome, according to the participants, were primarily the space for freedom offered in drama/theatre education, as well as the facilitation of experimentation through new challenges, such as masks and gymnastic instruments. In the following two quotations, the participants emphasise the implications of the activities/plays, which stimulated their pupils' flow and, in consequence, their creativity.

> (Watching on videos *The Little Prince* 17 and 19) When the fox and Little Prince had to improvise a play to show their domestication, the pupils had their best energy. … The most impressive thing is that albeit some couple of pupils weren't friends or had special relationships, nevertheless, they worked wonderful. Like Eleni and Marinos whose performance was so well-done; George and Andreas who performed the wagon of terror …
>
> I think the comfort and the freedom that the pupils have in drama encourage their creativity. … I didn't have any complaints like in other lessons: "I don't know what to do". … I see them concentrated and glad for what they do. It was my target to be alert and have energy, however, the pupils' work made me want to give more (Philia, 3rd Interview, 8.7.2013).

> (Watching on video *The Selfish Giant* 87) Yes, here, they prepare their gifts for the birthday of Giant. … I think the freedom we give the pupils make them responsible. They take initiatives and try to organise their decisions. … This girl is rehearsing her dance and song. … She is very devoted to what she is doing (Maria-Eva, 3rd Interview, 25.6.2013).

The use of masks and gymnastic instruments by the pupils, as Maria and Constantinos argue below, were also effective resources for creativity. In this framework, they stress that the shy pupils and those with special needs had an impressive involvement.

> (Watching on video *Elmer* 108) The masks attracted their attention. They gave them energy; pupils are very enthusiastic. … Some pupils who were shy, here, they participate and look they enjoy it. … The pupils were disciplined and I think the freedom is not a condition that makes them get away. In other lessons, some pupils are usually absent-minded (Maria, 3rd Interview, 6.6.2013).

> (Watching on videos *The Chained Elephant* 127, 128 and 138) They did very good still images and performances with the use of gymnastic instruments. They used their imagination and created their own circus scenarios. ... For example, they used the cones like hats, borderline between the stage and wings, the hula hoops as the elephant's cage... also the masks helped them be better in the role of elephant. ... Yes, Yiannis usually works by the assistance of a guard in the classroom ... but, his participation in drama was amazing... no difference at all from the other pupils. He was so absorbed in the work and was very happy. ... Because in most lessons, they are behind a desk. Here they are happy; they like this freedom (Constantinos, 3rd Interview, 26.6.2013).

Focusing on the fact that the participants designed activities/plays/techniques that promoted the pupils' flow shows evidence that they conceive the importance of the artistic perspective of drama/theatre education. One of the teacher's/director's essential pursuits, as discussed in section 6.5.1.2, is to combine skilfully the educational and artistic objectives of the teaching/learning process. As Neelands (2009b) reminds us, 'every drama "lesson" should be an artistic as well as an educational journey' (p. 14).

Artistry in teaching, according to Eisner (2003), 'depends on sensibility, it uses imagination, it employs technique, it takes pride in its craft' (p. 654). Given this description, the artistry of the participants' teaching is indicated by the challenging/imaginative activities they planned, which resulted in an enrichment of the process of dramatic inquiry aesthetically/technically/emotionally. The use of masks was a particularly significant semiotic sign in their teaching, as it offered the pupils greater safety in which to explore/improvise with the stories heroes. In addition, Constantinos' risky but simultaneously inventive idea to give the pupils the potential to embody the gymnastic instruments, in two drama conventions, was eventually proven as a strong suggestion of 'motivation and action' (Somers, 2008, p. 68). The pupils transformed the space of the classroom into a circus, making use of the instruments in a number of imaginative/symbolic ways. As Dickinson and Neelands (2006) point out, '[o]bjects, or props have a special value' in drama/theatre education, since '[t]hey are read as having a symbolic importance' (p. 69).

In consequence, considering this kind of work as closely connected to the pupils' development of bodily/aesthetic/creative skills, Winston (2013) might observe that it goes hand in hand with beauty, since it 'values the body and what the body can feel and do' (p. 137). Such a case of beauty, though, presupposes that the pupils' consciousness undergoes a state of balance (Winston, 2010). One key clue of the validity of this presupposition is the participants' comments on the pupils' cognitive and emotional absorption. Likewise, as Greene (1995) argues, '[t]he aesthetic experiences require conscious participation' (p. 125), which excite a serious dialogue of thoughtfulness of "what we are doing". Warnock (1976), on the other hand, contends that given that the practice of imagination is connected with emotions, the synergy of both is necessary 'for the application of thoughts or concepts to things' (p. 202). These perspectives guide us to the conclusion that artistic/aesthetic experiences can educate holistically and, in doing so potentially bring together both flow and beauty. Nakamura and Csikszentmihalyi (2009) verify the practicability of this educational outcome, as they underline that, by experiencing flow, '[t]houghts, feelings, wishes, and action are in harmony' (p. 197).

6.5.3 Concluding Remarks

In summary, both phases of the participants' teaching practices – the planning and implementation – are proven to be useful for a holistic and in depth comprehension of their aretaic pedagogy. An integrated depiction of their virtue-centred pedagogy is demonstrated in Figure 6.45, from the data of which it is evident that the participants practised a network of epistemic, technical and ethical virtues. Specifically, in the design of their teaching, it is indicated that the teacher's quadripartite presence is needed for the teaching of drama/theatre education. Within each different pedagogical/artistic role, the participants applied the following preparatory processes:

- As teachers/playwrights, they placed emphasis on the adaption of the story/theme of their teaching on the basis of fantasy and the pupils' profile.
- As teachers/directors, they designed those necessary educational and artistic conditions that could activate the pupils' learning through cooperation, interaction, pleasure and love for drama/theatre education.
- As teachers/actors, they paid much attention to language/bodily/aesthetic skills embodied with an affective expressiveness.
- As student teachers, they prepared their work having given their personal love for drama/theatre education and in pursuit of the pupils' willingness in the co-authorship of dramatic work.

In addition, on the basis of the implementation of the participants' teaching, there exist in aggregate six virtue-driven fundamentals:

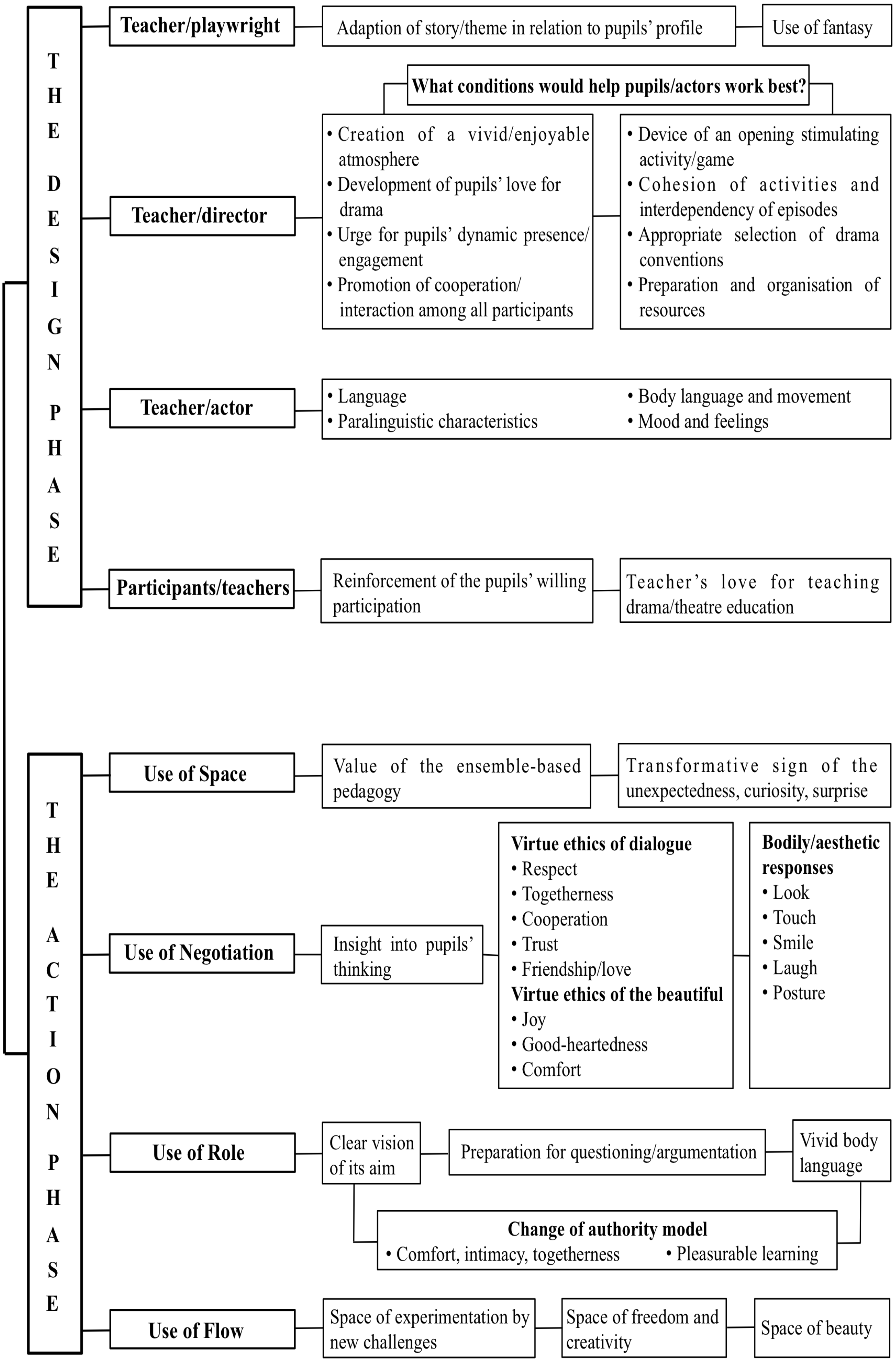


Figure 6.45: The participants' aretaic pedagogy

- The use of the ensemble-based model of teaching/learning that, as attested, promotes interactivity, togetherness and cooperation among all participants;
- The use of sentimental education with priority to the emotions of unexpectedness, wonder, surprise, curiosity, comfort and pleasure;
- The use both of the virtue ethics of dialogue – with special focus on friendship/love – and the beautiful, in the practice of negotiation;
- The use of language/intellectual/rhetorical capacities;
- The use of flow, creativity and beauty; and
- The use of virtuous bodily/aesthetic signs by hands, face and posture.

Crucially, the findings of this analysis support the idea that the participants applied drama/theatre education more as an ethical practice rather than merely as a technical one (Winston, 2013), in an attempt to harmonise the liveliness of their intellect, body and ethos with the fostering of their pupils' virtues. This substantial remark permits us to allege that the participants, through their teaching, became conscious of what might resemble the aretaic pedagogy.

6.6 EPILOGUE: THE PARTICIPANTS' UNDERSTANDING OF TEACHING IN THE CONTEXT OF THEIR EDUCATION PROGRAMME

With respect to the research results of the three preceding questions, it seems fairly certain that within the context of the participants' education programme, the courses – Drama Education and Theatre Education and Theatrical Play – made a significant contribution to the enhancement of their comprehension of teaching as an ethical practice, inherently dependent on teaching/teacher's virtues. Both the personal aretaic development of the participants through the courses (see Figure 6.43, p. 229) and the application of the model of their aretaic pedagogy (see Figure 6.45, p. 260) are powerful evidence of this conclusion. An added documentation of this position, however, is provided by an examination of the last sub-question of the study: *What learning experiences from the framework of their teacher education programme were critical in shaping their perception of teaching as an ethical, virtue-driven practice?*

Therefore, what is observable is a firm consensus among the participants that the drama/theatre education courses were among the few on their programme that enabled them to see teaching as a primarily ethical practice. In delineating the teaching on other courses, they presented important information making clear the employment of a pedagogical model of teaching predominantly concentrated on epistemic/technical knowledge (Shulman, 1987). Yet, even on the courses in which ethical/philosophical speculation was at the heart of their practice, the association with the ethics/philosophy of both the teacher and teaching remained on a generally theoretical/epistemic level.

These perceptions are emphasised in the following four representative excerpts, in which the participants illustrate their learning experiences within different courses.

> Most of the courses at university are teacher-centred. … Lectures, theory and presentations by the students are the ways of teaching. … *Philosophy of education* was indeed an interesting course, but too much theoretical. … In *Music* and *The Art in Primary School* we did creative activities and got good ideas to apply them in class (Maria-Eva, 2nd Interview, 26.1.2013).

> Those courses that have workshops are the most effective. We have learnt how to use the nature/environment as part of the process of teaching, how to separate the pupils in groups, how to design a lesson plan … all these are useful. … But, all the courses, except from drama and the courses of School Experience, offered us this kind of practical work, only in 2-3 sessions (Constantinos, 2nd Interview, 29.1.2013).

> *Psychology* was very good course. I liked it because I could think of myself. … The lectures were of university level, that's it. … Drama was the only course directly connected to cooperation, parrhesia, laugh … self-knowledge. (Philia, 2nd Interview, 30.1.2013).

> In *Ethics* we discussed about the soul, the death, about issues that seem inconceivable … they help you see life. … In theatre education, we learnt how to devise games or transform them into new ones. … In the sessions we were feeling like a company (Maria, 2nd Interview, 25.1.2013).

The participants' views are, accordingly, a live affirmation of the typical contemporary tendency of teacher education that is exclusively focused on theoretical knowledge and the technical competence of how to teach (Campbell, 2011; Dunne, 2011; Sockett, 2012). The logic of this educational system mostly stems from the phenomenon described by Biesta (2010) as learnification. In his *Good Education in an Age of Measurement: Ethics, Politics and Democracy* (2010), he contends that the discourses and practices of learning/teaching have come to govern our theory of education as one that needs to be systematised and regulated by a sequence of matters related to quantifiable learning outcomes. What is really absent, as he argues, is a vision of teaching beyond its serviceability in quantitative learning. In his own words, there is 'very little explicit discussion … about what constitutes *good* education …

and [w]hy might this be so?' (Biesta, 2009, p. 36 italics original). Also, as Higgins (2011) maintains the same position with Biesta, interestingly he comments that '[t]he idea that one can talk about educational goals apart from visions of the good is a modern development' (p. 147).

Furthermore, speaking allegorically of this system of teacher education, Zeichner (2009) highlights its dangers by pointing out that it can merely help us lose 'sight of the forest in the midst of the trees' (p. 12). As he estimates, what is lost is the ethical entity of teaching and 'the need to constantly step back from the daily grid of implementation to ask hard questions about what is being accomplished and for whose benefit' (ibid.).

However, the participants' above remarks can be seen as momentous, not only because they give evidence of the question of this discussion per se, but perhaps, more importantly, they compose a recapitulation of those fruitful ecological conditions of a course that might promote teaching as a virtue-driven practice, similar to those discussed in section 6.3.2 (see Figure 6.31, p. 184). Therefore, according to the tacit connotations inhered within them, the essential ecological fundamentals that the participants propose as necessary for a virtue-driven teaching model are the following:

- Balanced theory-oriented and practice-oriented teaching methodology;
- Learner-centred teaching approaches;
- Teaching space as a geography of stimulating emotions of learning;
- Teaching/learning process as a socialising, ensemble-building culture; and
- Teaching/learning towards metacognition and creativity.

The identification of these educational conditions required both for an aretaic pedagogy and aretaic development unfolds a fresh discussion directly related to the theory of the findings of the study. Thus, the next chapter is dedicated to this purpose.

Chapter 7

ARETAIC PEDAGOGY: BEAUTY, PRACTICE AND ARISTRY

> Goodness is connected with the attempt to see the unself, to see and to respond to the real world in the light of a virtuous consciousness. This is the non-metaphysical meaning of the idea of transcendence to which philosophers have so constantly resorted in their explanations of goodness. 'Good is a transcendent reality' means that virtue is the attempt to pierce the veil of selfish consciousness and join the world as it really is (Murdoch, 1970, p. 91).

7.1 INTRODUCTION: FROM FINDINGS TO THEORY

This last but one chapter of the study seeks to articulate a theory of both processes of the participants' aretaic development and aretaic pedagogy within the context of drama/theatre education. This theoretical discussion therefore chimes with the research findings, as demonstrated in the analysis preceded. It is also correlated with the research methodology of the study that addresses to a qualitative phenomenographic case study.

At the heart of this dialogue with the findings lies one pivotal question: *How the drama/theatre education courses promoted these particular students to develop the spectrum of virtues – ethical, intellectual and pedagogical – that has already been examined?* Thus, the process of elaborating upon this critical issue is separated into two parts. Firstly, an attempt will be made at an interpretation of the contribution of the courses' ecological conditions – epistemological, methodological, emotional, recreational and pedagogical – to the promotion of the participants' ethical/intellectual virtues. In this part, the discussion draws attention to the inner view of the participants' aretaic development that, as Murdoch (ibid.) keenly points out in the above quote, tends to be a process of deliverance of the self from "selfish consciousness" towards the configuration of a "virtuous consciousness". In the second part, the theorising of the participants' aretaic pedagogy concentrates on its fundamentals, which in their wholeness disclose a set of characteristics of the artistry they embedded within it. Finally, in the epilogue, the nexus between the participants' aretaic development within the courses and the pedagogical dispositions/virtues that are integrated in their teaching practices will be indicated and explored.

7.2 THE CONSTITUTION OF THE PARTICIPANTS' ARETAIC DEVELOPMENT

One first essential prerequisite for the interpretation of the flourish of the participants' virtue ethics – dialogue, the beautiful, will and consciousness – within the courses, is to reinvigorate our memory with the virtue epistemology, as portrayed in Chapter 1. This approach will enable us to perceive some key concepts related to the formation of virtues, which are inherently intertwined with the appearance of the esoteric receptivity of the participants' self to the embodiment of the above four kinds of virtue ethics. The second key presupposition refers to the research methodology of the study. Given that its methodological design falls within the parameters both of case study and phenomenography, the process of theorising does not turn to the generalisation of findings, but instead to the apposition of the particularities of the phenomenon of aretaic development in regard to the qualitatively diverse ways the participants experienced it. It is also a phenomenon that can be decoded, exclusively within the determinate courses' ecology, in which it has been examined and analysed.

7.2.1 Dispositions: The Guiding Premise

According to Aristotelian ethics, the process of learning an ethical virtue is bound up with the practical method of habituation, which is both cognitive and emotional. In this particular process, as shown in Figure 1.1 (p. 19), there exists a constituent that has the regulative role and this is – *dispositions*. They derive from our actions and are shaped by our emotions; based on this refined form, dispositions represent the outcome of our actions. In consequence, the stable recurrence of virtuous dispositions from specific actions conduces to their transformation into virtues of character.

It is therefore manifest that dispositions are not synonymous with virtues, but they might be seen as *the active vehicle for virtues*. This serviceability of dispositions is also emphatic in Aristotle's following definition:

> [Ethical] virtue then is a settled disposition of the mind determining the choice of actions and emotions, consisting essentially in the observance of the mean relative to us, this being determined by principle, that is, as the prudent man would determine it (NE, 1107a-1107a2).

The decisive role of dispositions in the configuration of virtues becomes even more perceptible if we pay attention to their intrinsic features. Describing the notion of disposition, Katz (1993) points out four basic characteristics. As he indicates: 'A disposition is a tendency to exhibit frequently, consciously, and voluntarily a pattern of behavior that is directed to a broad goal' (p. 2). Similarly, Sockett (2009) identifies that dispositions result from 'the individual's initiative, in the face of obstacles, and are intrinsically motivated' (p. 291). This concrete functionality of dispositions allows us to recognise the process of forming an ethical virtue *as an inner dialogue of consciousness, wherein emotions purify the motivations of actions and unlock the* *energy of virtuous dispositions*. Sockett (2012) alludes to the implications of this necessary self-dialogue, by noting:

> Dispositions are open to moral appraisal–to praise and blame. Virtues are thus acquired by spending thought, time, and work on their development, because one's virtues address one's contrary inclinations (p. 173).

The development of intellectual virtues, which is attained by systematic teaching (MacIntyre, 1981), is also a product of virtuous dispositions. For instance, as discussed in section 6.4.3, the intellectual virtues of will, such as persistence and courage, are studied on the basis of both their motivations (Foot, 1978; Steutel, 2005) and the contingent therapeutic influence (Roberts, 1984) of their practice. On this view, what matters in the growth of intellectual virtues is the existence of ethical intentions, within which dispositions are being embedded. In *The Primacy of Dispositions* (2006), Bernard Williams contends that any attempt at changing the ethical life we have is not a cognitive matter, but a challenge to amend our personal dispositions. According to his argument:

> Indeed, only a disposition view, it seems to me, can give a socially and psychologically realistic account of ethical criticism and its effects, an account that gives enough weight to the fact that we can actually explain and understand the occurrence of ethical attitudes that we find variously prejudiced, limited, confused, barbarous and so on (p. 75).

Considering this disposition theory, we can now see how the participants formed their personal virtuous dispositions within the drama/theatre education courses by focusing primarily on two factors: *their practical work* and *their emotional activation.* From the data in Figure 6.31 (p. 184), one epistemological element that significantly influenced their practical work is *group identity*. On the other hand, *beauty, laughter* and *authenticity* are the main aspects of their emotional engagement. In light of this ecological landscape, the process of the participants' aretaic development (see Figure 7.1) can be understood in terms of the synergy between the intimate interdependency and the simultaneous co-function of the following three conditions:

- *Beauty in relation to artistic work* is the key source that forms the participants' virtuous dispositions;
- *Playfulness* is one fundamental virtuous disposition generated by dramatic/theatrical play that promotes virtues; and
- *Ensemble-based artistic work* is both the basis of the participants' ensemble-building dispositions and, even more importantly, the indispensable space wherein the virtuous dispositions are transformed into virtues.

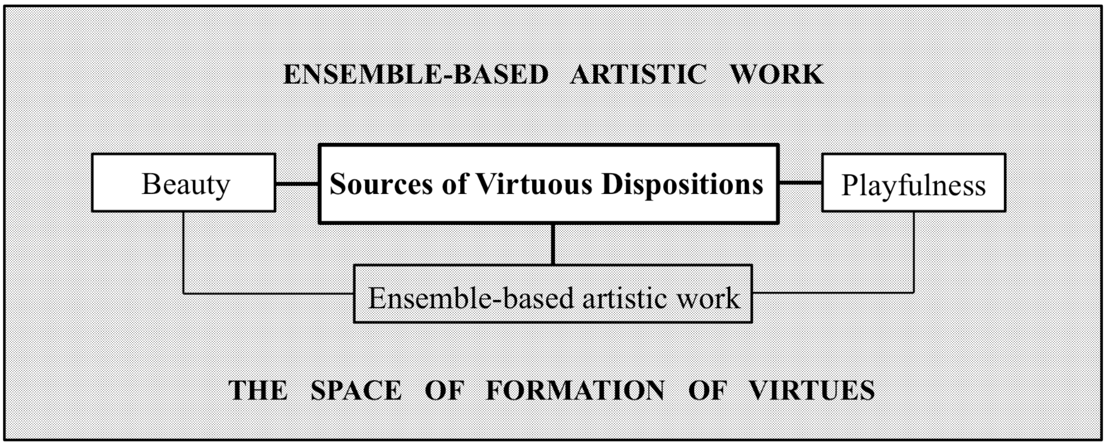


Figure 7.1: The constitution of the participants' aretaic development

7.2.2 Beauty: The Source of Virtuous Dispositions

> In this course, we experienced love; that is why, I linked it with the sun. It gave light to our life (Maria-Eva, p. 156).
>
> [T]his course eventually is the only one I have loved so much! … It was the time to gain what I had lost! (Constantinos, p. 159, p. 170).
>
> [E]verybody was involved in such an enthusiastic manner… Here, I dance with my soul… The "want" is above the "must" … I love what I do and I want to do it (Stefanos, p. 169, p. 218).

Indicatively, these empirical views belong to those characteristics that display the core of the affective power the participants embodied in the learning space of the courses. They suggest a set of passionate emotions, like love, joy and hope, enthusiasm, desire and euphoria that, as discussed in section 6.3.2.2, are a boisterous manifestation of beauty. The 'sheer physical enjoyment and energy', as Thompson (2006) has argued, is the 'enactment of beauty–a *performance of beauty'* (p. 56, italics original), which 'makes the heart beat faster … [and] life more vivid, animated living, worth living' (Scarry, 2013, pp. 24-25). The role of beauty in the awakening of virtuous dispositions, through these *good-energy-driven emotions,* is a theme rooted in Platonic philosophy and, for this reason, Plato would invite us to ponder them as *erotic emotions*.

In his *Symposium,* Plato conceives *eros* as a desire that earnestly seeks out beauty, extending beyond physical beauty and exciting the lover to give birth 'to many gloriously beautiful ideas and theories, in unstinting love of wisdom' (210d). Interpreting this philosophical dimension of beauty, Winston (2010) indicates that eros wants 'to understand the nature of the beauty that has set our desire alight' (p. 14). Erotic love therefore may be addressed to persons, things, images, ideas and to life itself, as one passionate and spiritual process desiring to apprehend the beauty of their internal qualities.

Likewise, Murdoch (1970) praises Platonic love as 'the starting-point of the good life' (p. 88). She recognises it as 'the general name of the quality of attachment' and, moreover, as 'the energy and passion of the soul in its search for Good, the force that joins us to Good and joins us to the world through Good' (ibid., p. 103). By this consideration, we can speculate upon beauty as the *'genetic background of [good] action'* (ibid., p. 83, italics not original). As Murdoch believes, it is through the aesthetic experience of creating and enjoying art that we can find this kind of love. For Murdoch, art is not simply a serviceable approach to ethics but, as Lin (2012) puts it, ‘is a spiritual exercise in purifying our psychic energy by redirecting our attention in the search for good’ (p. 316). Art, then, is a rich form of ethical activity, within which the self can find beauty and, hence, love and goodness. Thus, *experiencing beauty is a stimulating process of virtuous dispositions, apt to provoke love for virtue.*

Identifying the ethos of beauty in correlation to art is a critical step in appreciating its impact on the quality of the dispositions that the participants acquired within the drama/theatre education courses. Above all, the participants expose beauty as a personal embodiment, concentrated on the affective dynamics of experiencing the art form of drama/theatre education and not merely on its intellectualisation into a set of technical qualities (Winston, 2013). Within this framework, we can see the participants to be attracted by artistic work and forming a close ‘attachment’ to it, through which they manifest a conscious quest for its pedagogical/humanistic character. In this way, they develop ‘a judicious respectful responsibility’ (Murdoch, 1970, p. 90) for artistic work, which for them is an entirely new knowledge/experience. Gradually, they unfold a very private conversation with their self, in an attempt to grasp what they do and why they do it. This specific approach helps them configure good motivations and ethical dispositions. It is this steady inner dialogue that, in one simple phrase, arouses their ‘feeling for [the good] life’ (Geertz, 1983, p. 98), or as Murdoch (1970) might note, excites ‘a just mode of vision and a good quality of consciousness’ (p. 91). As proven, for the participants, beauty is transformed into a personal journey of exploration of self and what exists beyond it.

It is also true that the participants experience beauty as an ‘element of mystery’ (Winston, 2013, p. 136). One obvious clue for this fact is Stefanos’ distinctive voice:

“This was the strange thing! … I still try to understand how so much energy could go hand in hand with harmony” (p. 167). However, a holistic comprehension of how the participants formed virtuous dispositions through beauty presupposes a more detailed description of its inherent qualities. Accordingly, we must talk about its three central attributes: *togetherness, pleasure* and *willingness*.

As argued by Winston (2013), beauty is not only a personal experience that ‘we are able to feel … for ourselves’ (p. 137), it also functions as a relational experience. It always exists in relation to others, since it conduces, as Stefanos’ above statement attests, to the building of a harmonious relationship between the person who experiences it and that which is beheld – between the person/s and the artistic work. In other words, beauty stimulates the spirit of togetherness. As a result of this communicability, beauty may transform from a personal state to a public one; using Nicholson’s (2013) notion of emotions, it ‘inhabit[s] the intimate spaces of your body’ but moreover, it can ‘multiply … from one person to another’ (p. 20).

On the other hand, Scarry (2013) repeatedly portrays beauty as a ‘pleasure-producing’ experience (p. 115). In drama/theatre education, beauty incites a ‘sociable pleasure: being with other people, focusing on and learning about them’ (Sennett, 2012, p. 23). Such an aesthetic pleasure is fundamental to the field, due to its epistemological framework that calls learners to ‘watch, listen, respect and praise one another’ (Winston, 2013, p. 138). Within the binary culture of creating and watching dramatic/theatrical work, pleasure is transfigured into an ethical component of the social space of work (ibid.). So, from this perspective, as Aristotle classically advocated, pleasure can ‘influence for virtue and ... [eudaimonia]’ (NE, 1172a23-1172a24).

Willingness, as the third characteristic of beauty, is the one that denotes the activation of will in its enactment: “The “want” is above the “must””. The willing mood that the participants convey through the embodiment of beauty suggests an openness of self to new challenges/experiences. In this regard, it can be apprehended as a kind of determination to artistic experimentation and good work. As Scarry (2013) claims, ‘[t]his willingness continually to revise one’s own location in order to place oneself in the path of beauty is the basic impulse underlying education’ (p. 7), which ultimately serves in ‘bringing new beauty’ (p. 117).

From the above description of beauty’s qualities, we can effortlessly discern that togetherness, pleasure and willingness are, in fact, virtuous dispositions themselves. This assertion is strongly noticeable in Figure 6.43 (p. 229), while these dispositions are involved in all the different kinds of virtue ethics developed by the participants. Therefore, in this sense, we might envision beauty as one the foundational sources of virtues.

More particularly, observing how the participants exercised persistence within the courses, it is evident that beauty is highly associated with it, given that its practice is both connected to willingness, pleasure, desire, love, optimism, joy and repose and also to dispositions of strong will, such as alertness and vigilance. Another key example stems from the ethics of the beautiful, where playful laughter can be seen a crystallising product of the participants’ energy of beauty, as it is bound up with its three firm dispositions: willingness, pleasure and togetherness. A third case is the expansion of the participants’ self-knowledge, which as a central virtue of consciousness is evidenced to rely significantly on the virtues of will, such as determination, vigilance and courage. This clear interdependency between consciousness and active will might be further interpreted as a strong indication of the involvement of beauty in the formation of their self-knowledge. One last occasion in which beauty is intertwined with the participants' aretaic development could be inferred within the context of the virtue ethics of dialogue. As found, the broad spectrum of dialogic activities, group work, role-playing and microteaching practices within the courses' learning space, encouraged the participants to become familiar with the kind of Aristotelian friendship/love which gathers together a number of virtuous dispositions, among which can be found those of beauty.

7.2.3 Playfulness: The Alley of Beauty

As discussed in section 6.3.2.2, beauty can both harmonise and humanise our contrasting drives for sensation and reason through play (Schiller, 1967), which is central to the pedagogy of drama/theatre education. The energising of beauty within play can therefore result in the acquirement of the virtuous disposition of playfulness, which has a substantial influence on the shaping of the virtues under consideration in this research project. Such an inference becomes visible through the observable attitudes/feelings that the participants obtain within the playful approaches/activities of drama/theatre education. The participants' following views bare witness to this outcome.

> The first thing, for the students, is to live drama and later to learn its technical terms and the names of techniques. When I realised that … we had freedom to act, as we liked, then, I changed (Constantinos, p. 161, pp. 179-180).
>
> The spontaneous thought was the authentic one. … What I understand is what is drama; it is the authenticity (Philia, p. 175).
>
> This course could express my childishness. ... It was beautiful that we could escape from our routine (Maria, p. 172).
>
> For me, it was exciting and so beautiful… a lot of laughter, energy and vividness. … we were very much concentrated (Odysseas, p. 173).

Given this range of perceptions of the nature of dramatic/theatrical work, it is evident which habits and patterns of behaviour the participants developed because of its playful character. As corroborated above, they became used to working in a manner that relied upon their “freedom” for action, “spontaneous thought”, “authentic” thought, “childishness”, “escape from … routine”, “laughter” and concentration. Using Pope’s (2005) phrase, all of these attitudes signify ‘a form of liberation and creative fulfilment’ (p. 119), which actually mirrors the essence of playfulness.

According to Howard and McInnes (2013), playfulness is a ‘playful attitude or disposition’ ‘one of freedom’ that ‘affects the approach taken to an activity’ (pp. 41-42). In addition, as they point out, playfulness ‘accords with the ‘flow state’ identified by Csikszentmihalyi … which is also characterised by internal affective qualities of pleasure, involvement and deep concentration’ (ibid.). However, the significance of this correlation of playfulness with flow theory is twofold; we can perceive, on the one hand, the role of beauty in play and, on the other hand, the implications of playfulness in the quality of the participants’ work within the courses.

Significantly, playfulness, as a disposition that ‘can continue to influence our thinking and our behaviour throughout our lives’ (Parker-Rees, 1999, p. 61), is a key notion of Dewey’s progressive pedagogy and, in parallel, also reminds us of Platonic pedagogy. In *How We Think* (1910), Dewey expounds a theory according to which ‘*playfulness* is a more important consideration than play. The former is an attitude of mind; the latter is a passing outward manifestation of this attitude’ (p. 162, italics original). The most crucial aspect of this premise is that the ‘playful attitude … gradually pass[es] into a work attitude’ (ibid.). Also, in *Republic,* Plato contends an analogous ideology while he discusses which activities can be used to educate young people. As he writes:

> [W]hen children in their earliest play are imbued with the spirit of law and order through their music, the opposite of the former supposition happens—this spirit waits upon them in all things and fosters their growth, and restores and sets up again whatever was overthrown in the other type of state (425a).

For Plato, as affirmed within his words, play, music and the arts in general are means of recreation that enable children to acquire a good sense of laws – an embodied harmony of how to act well – that can have an impact on their spiritual progress both as persons and as citizens. Thus, Plato and Dewey demonstrate that the spirit/disposition of play may evolve into a life habit and, therefore, can constitute a major characteristic of our daily and professional work. On a practical level, this nexus between playfulness and work, as defined by Dewey (1910), is an '*interest in the adequate embodiment of a meaning* (a suggestion, purpose, aim) *in objective form through the use of appropriate materials and appliances*' (p. 163, italics original).

In light of this definition, we could then justify the correctness of Constantinos' opinion that "[f]or students, the first thing is to live drama and later to learn its technical terms". By asserting the primacy of the experiential/affective/playful aspect of drama, Constantinos makes clear his perception that it is through this that student teachers can both practically understand its pedagogy and obtain the work attitudes and dispositions necessary for its teaching. Consequently, the acquirement of its technical qualities is the kind of knowledge that can be more effectively achieved through the empirical dynamics both of beauty and playfulness.

Determining the role of playfulness in the participants' aretaic development means that its inherent qualities, like freedom, spontaneity, concentration and pleasure, are central to this attempt (see Figure 6.43, p. 229). Initially, playfulness seems to be closely correlated with the growth of their intellectual virtues of courage and parrhesia, while both considerably depend on freedom/freedom of expression respectively. However, among the four sorts of virtue ethics developed by the participants, playfulness appears to hold a fundamental presence in the virtue ethics of the beautiful. One paradigmatic virtue is the participants' playful laughter that, as evidenced, is built on their artistic experimentation, concentration and spontaneity, as well as on a series of other playful virtues they grew within the courses, such as: cheerfulness, gaiety and humour. Although pleasure and comfort are two added dispositions of playful laughter that can apparently be seen as an effect of the participants' playfulness, nevertheless they also display the congruity that beauty and playfulness share. A second important case that also signifies an intimate binary relation with playfulness and beauty is the friendly/loving bonds that the participants created, which are discerned by the dispositions of enjoyment, pleasure, comfort, spontaneity and originality.

7.2.4 Ensemble-based Artistic Work: The Open Space of the Formation of Virtues

Both beauty and playfulness can be regarded as conduits of virtuous dispositions, which may 'give a fairly clear sense to the idea of quality of experience and change of consciousness' (Murdoch, 1970, p. 84). For these particular students, it is possible that such a notion might reveal the process of their aretaic development to be, in large part, a personal attainment. However, in order to attain a rounded view of this process, it is indispensable for us to understand that it is also a social process, a premise that connotes the instrumentality of the social conditions within which the courses were underpinned.

Virtues, as previously emphasised by Sockett (2012) in section 7.2.1, are acquired 'by spending thought, time, and work' (p. 173) – all deeds that indicate a personal effort on the part of the individual. Conversely, MacIntyre (1999) highlights the potential impact of the social environment on their construction:

> It is not for the achievement of our common good that we are dependent on the other members of our communities, but we depend too on some particular others to achieve most of our individual goods (p. 161).

Accordingly, when we speak of the participants' aretaic development, we refer to a phenomenon that results from the fusion of a personal and social endeavour. Focusing on the social space of their learning within the courses, as delineated in section 6.3.2.2, it is characterised by the function of an ensemble-based ecology built on cooperation, trust and security. It is in this concrete context that they were encouraged, not only to develop ensemble-driven dispositions and, by extension, ensemble-driven virtues, but also, to awaken, to "live" and transform their personal virtuous dispositions of beauty and playfulness both into interpersonal and intrapersonal virtues. Based on this inference, we could reasonably recognise the courses' ensemble-based artistic work as the most indispensable and decisive space of the participants' aretaic development. Importantly, this postulation also connotes that a contingent lack of cooperative and trustful interplay among the courses' participants might potentially give rise to a different result of aretaic development in regard to the one depicted in Figure 6.43 (p. 229).

First and foremost, the courses' ensemble approach and sociality encouraged the participants to value two relevant life conditions: *co-existence* and *co-dependency*. For this reason, they gained rich experiences of being/working/acting/playing/feeling together with others. The embodiment of this collective strength, in Bogart's (2001) words, suggests that '[w]e put our heads together and push. The nature of our collaboration is expansive' (p. 18). As proven, this collectivity within the courses extended to ‘a model of democratic living’ (Neelands, 2009a, p. 173), wherein the participants were motivated to exercise those democratic virtues of becoming a good citizen: parrhesia, isonomia, isegoria, isopsephia and autonomia.

In addition, the virtues that the participants developed, as a consequence both of the courses’ cooperative and democratic ethos, were respect and civility. Regarding civility, as deliberated by Stefanos and Philia, the presence of the courses’ teacher significantly affected its promotion. These epistemological conditions created an intimate and safe climate, within which the participants were enabled to practise the kind of “character” friendship/love (Cooper, 1999, p. 321) that, according to Aristotelian ethics, is substantially a practice of partnership (NE, 1171b33-1171b34). As previously discussed, its development was the product of a rich network of virtuous dispositions that the participants configured through beauty and playfulness, but it can moreover be understood as a result of the courses’ ensemble-driven learning space. Understanding that this kind of friendship/love presupposes a nexus of ethical dispositions, we could then infer that it is not solely a particular virtue, but is in fact the heart of the virtuous life, or as White (1999) puts it, ‘an apprenticeship in virtue’ (p. 79).

However, to delve more deeply into those social and ensemble-driven dispositions that the participants constructed within the courses and which pragmatically influenced their aretaic development, given the data shown in Figure 6.43 (p. 229), we need to pay attention to: *confidence/self-confidence, responsibility, unselfishness* and *self-critique*. Neelands (2009a) has stressed that the reinforcement of confidence ‘gives witness to the power of the ensemble as a way of working to push young people towards new levels of collective social and artistic excellence’ (p. 183). Self-confidence can therefore be seen as one expectable and natural outcome of the confidence underpinned by the ensemble. Indeed, as Wagner (1999) argues, it is enhanced, because 'all ideas are accepted … and all honest effort valued' (p. 137). Defining the contribution of both these dispositions to the formation of the participants' virtues, confidence appears to have a noticeable impact on the boost of parrhesia, whereas self-confidence is linked with the expansion of the virtues of their will, persistence and courage.

Moreover, responsibility is one additional disposition that the participants manifested due to the courses' ensemble-building framework. As highlighted by Dunn and Anderson (2013), in 'a community where risk-taking and playfulness' are appreciated, we can behold an 'empathic facilitation, a sense of shared responsibility across all participants', through their 'aesthetic management' of the art form (pp. 297-298). The analysis of the participants' aretaic development (see Figure 6.43, p. 229) allows us to see that their responsibility urged the flourishing of both courage and friendship/love.

Concerning the enhancement of the disposition of unselfishness, this is essentially a subject that can be interpreted by Murdoch's (1970) philosophical notion of the synergy between art and beauty, as stressed in section 7.2.2. According to her theory, '[b]eauty is that which attracts this particular sort of unselfish attention' (p. 65). As she claims, art is apt to reveal the reality of the human condition and, in turn, to improve our ethical perception of what is real and good. In this way, it awakens our disposition of loving attention to others and, in consequence, our ego undergoes an openness beyond its egocentrism/egoism. As she explicates:

> [I]n the enjoyment of art … we discover value in our ability to forget self, to be realistic, to perceive justly. We use our imagination not to escape the world but to join it, and this exhilarates us because of the distance between our ordinary dulled consciousness and apprehension of the real (ibid., p. 90).

One critical and representative instance that documents Murdoch's view is the case of Philia. If we bring her experiences of drama to this discussion once more, as exposed within the following excerpt, it is conspicuous how this assisted her in better understanding both her personal "ordinary" world and the "real" world of others.

> I can confess that drama … helped me change my character. The truth is that, in many times, in front of my life dilemmas I used theatrical techniques, in order to take a decision. Hot seating is one of the techniques that helped me face various questions that troubled me.
>
> Moreover, I have changed my stance to others. Before, I used to hurry to decide, whether I agree or disagree with my interlocutor and I was absolute with my theories. The sessions of drama have taught me the virtues of patience and perseverance. Within group work and also, as a spectator of the other groups' work, I understood that the message that somebody wants to transmit, ultimately, might possibly appear at the end-end of his/her performance; I owe it to wait and give my attention until the end, because, there were many cases, where my fellow students created a new sense … a new outlook on things, just the moments before the end (pp. 223-224).

Given Philia's testimony, we can reasonably ascertain two key conclusions. First, within the context of the art of drama/theatre education, receptivity to alterity and the contraction of egocentrism/egoism can, as evidenced, both result from the 'sociology of aesthetics' (Gallagher, 2005, p. 82). As studied in Chapter 3, a sociological awareness of life's realities can be achieved through the multimodality of the physical embodiment and the critical examination of the fictional characters and events. The participants' experiences of drama/theatre education, as witnessed throughout the previous chapter, fall within this spectrum of aesthetics. On many occasions the participants corroborate that within the courses, both as actors and as audience, they had the potential to dialogue with their consciousness, making poetic use of their social imagination and inventing visions of possible, alternative truths. This dual participation, as Philia's narration strongly underlines, helped them widen the horizon of their belief-holding selves, in relation to their self, to others and to the world.

Moving towards our second conclusion, this practice of detachment from ego and 'egoistic fantasy' (Murdoch, 1992, p. 321), as clearly signified again within Philia's words, is inherently led by self-critique. It has been noted by Oakeshott (1991) that in self-reflective thought there are two requirements: self-disclosure and self-enactment. In the process of self-disclosure, the attention is on my ethical self and how this defines my actions and intentions with reference to the practical interactions that I have with others. Self-enactment is a second type of self-conversation, centred on the values and commitments, the sentiments and virtues, 'to which I aspire, which I enact, and which are at the core of my personal identity' (Sockett, 2012, p. 154). This esoteric talk substantially aims at a deeper awareness of the ethos and identity of self.

Apart from the agency of the artistic work within the participants' practice of self-critique, there is lucid evidence that the two methodological tools used within the courses – the reflective diary and microteaching – had an equally significant role in its development. In several cases, important data resulted from the participants' reflective diaries, as exhibited in the previous chapter. Their diaries commonly seemed like an autobiographic journey, through which they stated their personal search for 'who I am', 'what I can see of myself and others' and 'what is my real potential' (see also Appendix A). Similarly, in the framework of their group microteaching practices, in open discussions they had the dual opportunity to critique their own teaching and share feedback with the rest of their fellow students and teacher. This specific self-deliberative process was one of self-building, assisting them in understanding their self both on a personal and professional level.

Ultimately, the energy of unselfishness in the participants' aretaic development is intimately connected with their friendship/love, whereas self-critique is obviously central to the process of the formation of their self-knowledge. However, according to the clean data in Figure 6.43 (p. 229), unselfishness is correlated with no other virtues, yet following the participants' narrations in section 6.4.1.1, it inherently figures in the growth of their social virtues of sympathy and empathy. Likewise, in section 6.4.1.2, self-critique appears to function intrinsically in the exercise of their intellectual capacities of synesis and gnōme, as well as in the virtues of phronēsis and open-mindedness.

7.3 THE PARTICIPANTS' ARETAIC PEDAGOGY: A MODEL OF ARTISTRY

At the heart of this discussion is the essential question: *What particular pedagogical/professional virtues did the participants develop through the courses which influenced the pedagogy they applied in their drama/theatre education teaching practices?* This is a matter theoretically fastened to the notion argued at length in Chapter 2, section 2.3, that each person has one self and it is futile to study the teacher's personal/ethical self in isolation from his/her professional/pedagogical self, and vice versa (Kristjánsson, 2011; Rodgers & Raider-Roth, 2006; Sockett, 2012). Accordingly, this reflective argument is chiefly based on the analysis of the participants' pedagogy, as depicted in Figure 6.45 (p. 260).

7.3.1 The Fundamentals of The Participants' Pedagogy

Considering the data of the participants' model of teaching in relation to both phases – of design and implementation – three key interrelated inferences can be articulated. First, for the participants, the teaching of drama/theatre education seems to be a practice inescapably interwoven with the teacher's embodiment of poetical, social and ethical virtues. This finding substantially validates Neelands' (2009b) pivotal thesis regarding the teacher's presence that is encompassed in the following quote:

> In my experience 'difference' in drama is more usually at the level of what is in the hearts and minds of teachers using drama than in technical differences of content and traditions (p. 11).

Second, the participants steadily indicate to have understood that, in drama/theatre education, the scope of the teacher's role extends beyond the typical pedagogical knowledge (Shulman, 1987) that was studied in Chapter 2, in section 2.3.1. Alternatively, both the processes of planning and the application of their lessons demonstrate that the drama/theatre education teacher's pedagogical knowledge – knowledge of how to teach – depends determinedly on the adoption of the theatrical roles of playwright, director and actor (Bowell & Heap, 2005; Wagner, 1999). In consequence, the practice of these four roles represents a major epistemological factor of their teaching, which can further be considered as a key prerequisite for the evolution of a teacher into a successful teacher-artist (Bowell & Heap, 2005).

Third, as a direct extension of both previous premises, the participants shape the dual belief that the teaching of drama/theatre education is a difficult and intricate practice and, what is more, requires the teacher's love for it to succeed. Notably this second conviction, beyond the assumption that it is a loud clue of their romanticism (Halpin, 2009; Liston, 2000), proves their realisation that the teaching of the field requires from the teacher a genuine interest/confidence in its idiosyncratic epistemology.

Overall, the above scheme of the participants' perceptions of the teaching/teacher of drama/theatre education serves as obvious evidence of the *artistry* they embedded and embodied in their pedagogy. That is to say, their pedagogy and artistry becomes a unified teaching practice (Neelands, 2009b; O'Neill, 2006b). So, outlined in general terms, the model of their teaching practice could be valued as one that *integrates art into technical skills and virtue ethics into aesthetics* (Carr, 2003; Winston, 2013). However, in order that we may more analytically identify the distinctive characteristics of the participants' artistry, it is initially essential to investigate a description of the notion of artistry.

7.3.2 Teacher Artistry: A Window on Virtues of Self

In *From Episteme to Phronesis to Artistry in the Study and Improvement of Teaching* (2002), Eisner considers artistry in accord with Aristotle's concept of poetry – a concept that has a vital place in his system of virtue ethics for, as noted in Chapter 1, section 1.3, it is related to the exercise of the virtue of technê. It is therefore a critical condition for excellent practice. Although phronēsis, as Eisner points out, 'addresses the particularity of things and situations … so that someone could decide how to move in … an ethically framed direction' (p. 381), nonetheless, in achieving excellence in teaching, phronēsis is not adequate. Good teaching, in his view, 'depends upon artistry and aesthetic considerations' (p. 382).

So, defining artistry in teaching, he indicates that it is the ingredient that 'pertains to the *crafting* of action, to the rhetorical features of language, to the skill displayed in guiding directions, to the selection and description of an apt example' (ibid., italics original). Primarily, this account makes apparent the gravity that artistry has within teaching as one of its internal goods; above all, it is connected with qualitative matters of the teaching/learning process. Hence, central to artistry is the concern: *How can teaching succeed in qualitatively valued activities?* As a response to this issue, Eisner illustrates that artistry 'requires sensibility, imagination, technique, and the ability to make judgments about the feel and significance of the particular' (ibid.).

Another theorist who can illuminate the notion of artistry is Sennett (2009), who deliberates it as 'craftsmanship, the skill of making things well' (p. 8). As he believes, it is a 'basic human impulse … and desire to do a job well for its own sake' (p. 9). More importantly, he regards that such a desire 'is a personal litmus test' (p. 97). This appreciation of Sennett denotes that, in doing good work, the craftsman – or in the case of teaching, the teacher – needs to energise his/her whole self. In other words, the craftsman/teacher is called to merge the virtues of ethos with the virtues of intellect and to implicate the ethical presence in the technical work (ibid.). One of the many arguments made by Sennett on this premise, cited below, affirms the role of the self's motivations/dispositions in the process of craftsmanship. He writes:

> The pursuit of quality is also a matter of agency, the craftsman's driving motive. But agency does not happen in a social or emotional vacuum, particularly good-quality work. … it is about you … actively pursuing good work and finding you can't do it corrodes one's sense of self (ibid., p. 97).

In view of the above theses of Eisner (2002) and Sennett (2009), we could accordingly recognise the teacher's artistry in drama/theatre education both as process and as product (Sinclair & Kelman, 2013). In terms of viewing the teacher's artistry as a process, what is meant is that it shapes the 'aesthetic elements [of] a purposeful manipulation of the symbolic languages' of the field, informing both its 'form and content' (ibid., p. 34). On the other hand, the teacher's artistry as a product can be perceptible in 'the moment of performance' (ibid.) of a particular action.

Essentially, the prime purpose of the teacher's engagement with artistry relates to the 'potential for powerful learning' and the 'deep immersion' of the participants in the dramatic fiction (ibid., p. 35). ‘Teacher-artists, working with artistry’, as stressed by Dunn and Stinson (2011), ‘manage form and content skilfully and purposefully to achieve heightened cognitive and affective responses simultaneously’ (p. 619). Thus, as attested in the context of this delineation, *the teacher’s artistry has a deep-rooted pedagogical ethos and might justly be seen as the effect of the synergy of all his/her likely poetical and ethical virtues*. This specific view subsequently supports the prospect from which the participants’ artistry is to be examined.

7.3.3 The Participants’ Artistry: The Embodiment of Play-building

In portraying the artistic/aesthetic space that the participants created within their teaching, it entails that our attention turns foremost to the question: *How did they manipulate the artistry of dramatic/theatrical form?* So, their artistry can be defined by the negotiation and re-negotiation of the elements of role, context, focus, tension, mood, symbol, place, time, space, language and movement (O’Toole, 1992). In this sense, the participants’ artistry turns out to be a matter of *how they structured the play-building process of their teaching*. Given the preceding analysis in section 6.5, I propose that their artistry (see Figure 7.2) is evidenced to be framed by three features:

- Creation of a virtuous space-body dialogue;
- Poetry of stimulating emotions/dispositions of beauty; and
- Device of dialogical/rhetorical playing.

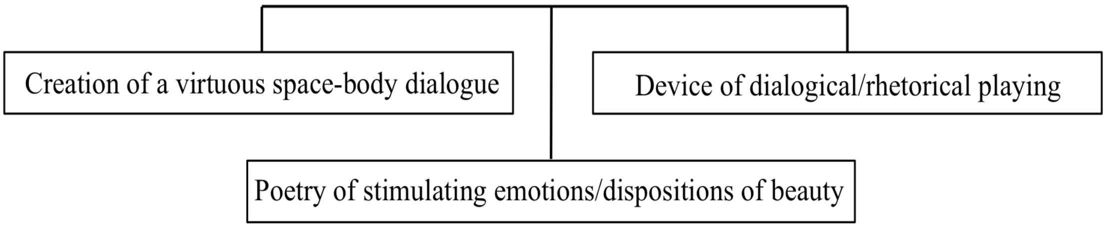


Figure 7.2: The characteristics of the participants’ artistry

7.3.3.1 Teacher as creator of a virtuous space-body dialogue

> Beyond the objectives of the lesson, my main purpose was to make the children love drama … because I loved drama … So, I wanted the children to feel the same and not to be afraid to participate. In drama, because the pupils sit on the floor, then stand up, you have to do the same movements. It is a way that makes the pupils feel nicely and makes the teacher become one with them (Stefanos, p. 236, p. 248).
>
> I think if the pupils were alone without me in this travel, it couldn't have the same result. I was with the children on the floor … and we all traveled together. I am not cold. I am also a friend. I am not just the teacher who asks and that's it. In teaching, it is not always teacher-pupil (Odysseas, p. 244, pp. 247-248).

In the participants' teaching, the relationship of both the real and imaginative spaces within the teacher's body, as indicatively suggested by these restated views, seems to be very intimate and to function as an inseparable element of his/her presence. The union of the two "symbolic languages" – space and body – shows that the participants – in and out of role – operated in a continuum with their pupils' bodies/actions. This is surely one quality that, in comparison with the teaching of other curriculum areas, might be regarded as untypical, but beyond this remark, according to Eisner (2002), it corresponds to a potent notion of the teacher's artistry. As he explains:

> There is another sense in which artistry is important in teaching and that sense has to do with the place of aesthetic experience in its pursuit. To understand what teachers do, one needs to understand where they receive their satisfactions, what gives them their highs in teaching. Teachers craft experience by shaping the environment that both students and teachers share. This environment, in turn, shapes how teachers and students interact. The quality of that interaction is influenced, in the main, by the moves the teacher makes, by the plans the teacher designs, and by matters of timing, manner, and tone (ibid., pp. 382-383).

Therefore, according to the participants' teaching experiences, it is evidenced that their body enacted its own pedagogy and political answerability (Cooks, 2007), as a consequence of the harmonised dialogue between their bodily/aesthetic energies and virtuous dispositions (Fenske, 2004). The pedagogical/virtuous aesthetics of the participants' space-body dialogue is mainly verified by two key observations. First, the exploitation of the space, as presented in Figure 6.44 (p. 242), is witness to a model of teaching based on ongoing interaction, togetherness, cooperation and playfulness between teacher and pupils. Second, the participants' communicative behaviour as negotiators, in regard to the data in Figure 6.45 (p. 260), is escorted by the exercise of the social virtues of respect and trust, in a climate of comfort, joy and good-heartedness. But perhaps the greatest clue of their virtuous energy within the practice of negotiation is their embodied friendship/love. Their artistry, in this particular case, is palpable through the virtuous bodily signs by which they interacted with the pupils, including their physical touch, their focus, smiles, laughter and where they sat with them in the space.

7.3.3.2 Teacher as poet of stimulating emotions/dispositions of beauty

The second characteristic of the participants' artistry stems from the combination of emotional aesthetics with the 'sensuous internalisation of meaning' (O'Toole, 1992, p. 98), within the process of devising the story-building. Notably, Philia's vivid narration as the Little Prince in collaboration with her pupils as co-actors-spectators; Odysseas' aesthetic selections – spatial, acoustic and visual – in the structural process of the journey to the planet of solitariness; also, Maria's fantasy through her movement-voice transformation into the role of Elmer, walking on her four feet. These are some of the most representative cases in which the participants' poetics engendered the pupils' unexpectedness, curiosity and surprise. The implications of the creation of this unified aesthetic-teaching-learning space are significant, for it excited the pupils' feelings of pleasure and admiration and, consequently, their performative imagination and conscious activation. As highlighted by Greene (1995), 'imagination

… obviously deals in unpredictabilities, in the unexpected' and 'requires reflectiveness' (pp. 124-125).

Beyond the above instances in which the participants' artistry is displayed both as process and as product, the case of Constantinos' artistry could also be advocated as an example worthy of attention. At the core of his artistic energising lay his imaginative and daring decisions – specifically, how he chose to stimulate the pupils, encouraging them to explore meanings for the chained elephant's life and for the circus animals' ill-treatment in general. The aesthetic/spatial freedom he offered them to experiment, with the use of a variety of gymnastic instruments and elephant masks, resulted in the exercise of the pupils' artistic/creative skills manifested within their physically/emotionally rich performances. In his class, as also occurred in the cases of Maria, Maria-Eva and Philia, the shy pupils and those with special needs entered into a state of flow and beauty. According to the participants' commentaries, this was perceptible by their involvement in both the drama/theatre conventions and in rehearsals.

7.3.3.3 Teacher as deviser of dialogical/rhetorical playing

The use of language by the teacher, as emphasised in Chapter 2, section 2.3.2.2, is an important parameter of his/her ethical/intellectual presence and so, in this regard, can also be seen as a crucial aspect of his/her artistry. In drama/theatre education, given that language is one 'essential and authentic method of communication' and the teacher needs to harness a 'target language' purposefully embedded in a social context (Kao & O'Neill, 1998, p. 4), the teacher's language artistry is justifiably seen as a salient aesthetic condition. The language plays that he/she devises to provoke the pupils' thinking (Cook, 2000) significantly influence the quality of his/her interaction/cooperation with the pupils and, furthermore, the creation of a pleasurable teaching/learning process.

Indications of the participants' artistry in the domain of language are mostly observed within their playful interactions with the pupils as teachers/actors. One good example of this is the practice of rhetorical statements, dilemmatic questions and persuasive arguments used by Philia in role as the Little Prince. Let us remember some of the elegant passages of her speech:

"*Recently, I have a thought that I want to share it with my flower. But, I don't want to hurt my unique friend ... What to do? Do you know what is my dilemma? Can you suppose? ... How shall I tell my flower my decision? To stay?... To leave?... Tell me your opinions. … To uproot it? ... it will die ... On the other hand, I can't carry my whole planet on my back ... If something goes wrong and I can't come back? To give it untrue promises? … So, what do you suggest me? ... To leave and simply protect my rose or to stay and forget the journeys? ..."* (pp. 253-254).

The sensual elements that made Philias' performance more delightful, interwoven with her speech, were her vivid paralinguistic characteristics and lively body movement. The rhythm of her speech and the tone of her voice were differentiating in harmony with the affective mood of the narration, while the energy of her facial expressions, gestures and posture connoted a vigilant sense of her dual role as teacher/actor. An unspoken but moving snapshot of her narration was the moment that the Little Prince approached his rose to caress and kiss it before leaving.

7.4 EPILOGUE: THE CONNECTEDNESS OF THE PARTICIPANTS' SELF

This chapter has been positioned within the perspective of understanding the process of the participants' aretaic development, focusing both on the personal and professional virtues they developed in the context of drama/theatre education. As clearly attested by the ethos and aesthetics of their pedagogy and artistry, the participants as teachers integrated in their teaching a nexus of intrinsic motivations, ethical dispositions and social/intellectual virtues that, originally, they experienced and developed as persons/students in the framework of the drama/theatre education courses. By this correlation it can be argued that, in the case of the participants, the development of personal virtue ethics transformed into professional virtue ethics. Some major examples of this cohesion and continuity of their personal self with their professional self are, as I have suggested, evident through their practice of the ethical virtues of respect, cooperation, trust and friendship/love, the virtue ethics of the beautiful – joy and good-heartedness – and the ethics of dialectic and rhetoric. Crucially, these are all observable within both ecologies: in the drama/theatre education courses and in their teaching practices.

In light of this key remark upon the participants' aretaic development, a series of critical conclusions might be formulated which are of relevance to the contribution of drama/theatre education. So, this view preludes the scope of the next chapter, which will deliberate philosophical, practical, pedagogical and artistic issues, all in regard to the field.

PART FOUR

CONCLUDING THE STUDY:

Philosophical and Practical Issues Regarding the Participants' Aretaic Pedagogy

Chapter 8

ACTIVATING POSSIBILITIES FOR ARETAIC PEDAGOGY THROUGH DRAMA/THEATRE EDUCATION

> The challenge for our education system is to leverage the learning sciences and modern technology to create engaging, relevant and personalized learning experiences for all learners that mirror students' daily lives and the reality of their futures. In contrast to traditional classroom instruction, this requires that we put students at the center and empower them to take control to their own learning by providing flexibility to several dimensions (USDOE, 2010, p. x).

8.1 INTRODUCTION: A BRIEF SUMMARY OF THE THESIS

With this contemporary rhetoric in mind, this qualitative phenomenographic case study has attempted to offer a rejoinder to this position by educating student teachers to understand teaching as an ethical, virtue-driven practice through drama/theatre education. Situating such an outlook as its overarching purpose, the study has consequently sought an alternative proposal to the synchronous mainstream educational discourse and politics, which tend to vision good teaching/learning as an exclusively determinant product of a technical-rationalist approach to education. Certainly, the practice of aretaic pedagogy in modern schools is a complex undertaking, if we seriously estimate the influence of the technological conditions of education, largely imposed by governmental policies, economic expediencies and imperatives. However, the results of this study suggest that aretaic pedagogy is inextricably bound up with the practice of drama/theatre education. In this light, it turns out to be an intrinsic and essential quality for the effectiveness of the field.

As clearly shown in the above quote, at the heart of the essential changes in learning lies the idea of a person-centred pedagogy that, according to the interpretation given in Chapter 2, advocates the promotion of virtues, both intellectual and ethical. This particular pedagogical consideration has been studied in harmony with the fundamental Aristotelian notion of eudaimonia, which urges the growth of the person through the synergy of a holistic virtue-based practice throughout his/her personal/social/professional life.

The study has also exploited MacIntyre's (1981) sociological theory of practice – as a social and cooperative human activity geared towards the achievement of excellence by means of the exercise of internal goods – to argue that teaching is a paradigmatic case of such an ethical practice. Higgins' (2011) further elaboration of MacIntyre's perception of the internal goods, as indicated within his taxonomy into those of a practice/practitioner, was very useful for seeing teaching as a eudaimonistic space both for learners and teachers. In addition, following Sockett's (2012) pedagogical theses, it has been highlighted that a person-centred pedagogy can be practically achieved by the application of an epistemological approach to teaching, which has the advantage of linking methodically knowledge with virtue.

On the other hand, as examined in Chapter 3, the idiosyncratic epistemology of drama/theatre education, which depends upon the activation of self in relation to the real and imaginative others' selves, was a vital premise for the purpose of this study, since it accommodates a rich spectrum of possibilities for aretaic development. One additional and underlying idea that has underpinned the scope of the study is that in both practices – teaching and drama/theatre education – the quality of a teacher's presence is a key epistemological factor, interwoven in the teaching/learning space (Fenstermacher, 1990; Neelands, 2004, 2009b; Sockett, 2012; Winston, 2010).

This theoretical fabric, as proven, had a leading role in the data analysis process of the study and, accordingly, in the research findings that this last chapter wishes to introduce. Thus, in the next sections, the presentation of findings is first followed by a discussion of their implications to virtue epistemology, the ontology of good teaching and teacher education and, second, by suggestions for new policy and further research. Finally, my personal reflections on teaching in the context of teacher education conclude this study.

8.2 MAIN RESEARCH FINDINGS

Both the analysis of the research data and its theoretical interpretation, as discussed in Chapters 6 and 7, illustrate a sequence of findings that substantially stem from the primary quest of the study: *How did the drama/theatre education courses aid the particular student teachers/participants in conceptualising teaching as a practice embedded in virtue ethics?* The findings are elucidated along with a series of inherent themes, necessary for their overall description.

However, one substantial issue intimately associated with the proper understanding of the findings that needs further clarification is the use of the term *development*. When I refer to the notion of *aretaic development*, which is often interchangeably determined by the terms *practice* or *exercise of virtues*, this is based on the process itself of learning the virtues in accord with Aristotelian ethics, which has been explicated in Chapter 1. Hence, Aristotle reminds us:

> We learn an art or craft by doing the things that we shall have to do when we learnt it … Similarly, we become just by doing just acts, temperate by doing temperate acts, brave by doing brave acts (NE, 1103a32-1103b1).

- ***The participants perceived that the specific ecology of the drama/theatre education courses had a noticeable impact on the practice of their virtues.***

The synergy between all of the five interlocked domains of the courses' internal goods – epistemological, methodological, emotional, recreational and pedagogical – is demonstrated as the foremost premise of the flourishing of the participants' virtues. However, according to the process of formation both of the ethical and intellectual virtues, the most prolific prerequisites were mainly promoted within the particular epistemological, emotional and methodological conditions of the courses.

- ***Virtuous dispositions, as the key coefficient of the development of virtues, were formed by the participants through beauty, playfulness and the ensemble-based ecology of the courses.***

Beauty, as a personal embodiment of the affective power of experiencing the art form of drama/theatre education (Winston, 2013), enabled the participants to experience a chain of warm, energetic emotions and, by extension, to constitute virtuous dispositions such as togetherness, pleasure and willingness. These, in their wholeness, influenced the practice of all the virtues they developed. Playfulness was a virtuous habit that they cultivated through the energy of beauty within play, which functioned as a second important source of virtuous dispositions. Spontaneity, authenticity, freedom and flow, for example, are a nexus of such playful/virtuous dispositions. There is evidence to suggest that the courses' ensemble-based ecology equipped the participants with a series of ensemble-driven dispositions directly associated with confidence/self-confidence, responsibility, unselfishness and self-critique.

- ***Ensemble-based artistic work provided the poetic space for the shaping of the participants' aretaic development, personal and professional.***

The phenomenon of the participants' aretaic practice has been demonstrated both as a personal endeavour and a social attainment. The conjuction of the ensemble-based ecology and the artistic work of drama/theatre education facilitated, through a diversity of performative/dialogical/dialectical approaches/plays/conventions, the configuration of their interpersonal and intrapersonal virtuous dispositions into ethical/social/civic and intellectual/poetical/artistic virtues.

- ***The participants' personal aretaic development has been defined by four different kinds of virtue ethics, originated by dialogue, the beautiful, the will and consciousness.***

Sympathy, empathy, respect and friendship/love are the social virtues practised by the participants. The growth of their dialogical virtues is also determined by the democratic virtues: parrhesia, isonomia, isegoria, isopsephia, autonomia. As regards the virtue ethics of the beautiful, civility is one virtue primarily elaborated by Stefanos and Philia, who point to my own practice as a model here. Playful laughter is a virtue largely demonstrated by all the participants. Persistence is one key virtue of will exercised mostly by Maria, Constantinos and Stefanos that they see as having enhanced their self-confidence, self-knowledge and pleasure for work. Courage, as a second virtue of will, was demonstrated again by Maria and Constantinos, helping them overcome their fears and initial shyness in drama class. Finally, self-knowledge, the central virtue of consciousness, was exercised by almost all of the participants. In the cases of the female participants, it had a corrective impact on their character, whereas it functioned as a reinforcing means of the male participants' pedagogical knowledge.

- ***The participants' ethics within their teaching was based on virtues that they practised in the framework of the courses.***

In their drama/theatre education teaching practices, the participants applied an ensemble-based pedagogy in combination with dialogue exercising their social virtues of cooperation, trust, respect and friendship/love. Joy, good-heartedness and comfort were the virtues of the ethics of the beautiful that boosted the playfulness and vigilance of their presence when teaching. Also, they worked with the perception that the teacher's love for drama/theatre education can serve as a scaffold for the building of a pleasurable teaching/learning experience.

- ***Their teaching was embedded in aretaic pedagogy with focus to artistry.***

The fundamental characteristic of their teaching was the incorporation of art into pedagogical/technical skills and virtue ethics into aesthetics (Carr, 2003; Winston, 2013). Both in the planning and implementation of their teaching, they activated a set of poetical skills embedded in pedagogical/virtuous dispositions that correspond to the performance of a quadripartite presence: of playwright, director, actor and teacher (Bowell & Heap, 2005; Wagner, 1999). The aesthetics/pedagogy of their physical presence was a further powerful sign of the energy of their ethical/social dispositions/virtues.

- ***The key trait of the participants' artistry was the building of a play-guided learning process.***

First, the participants constructed a virtuous space-body dialogue, using the real and imagined spaces of the drama classroom and driven by a steady interaction, togetherness and playfulness between teacher and pupils. Second, they concentrated on awakening the pupils' emotions/dispositions towards beauty, making use of the unexpected, curiosity and surprise. Third, Philia was the principle participant to perform in role, executing a dialogical/rhetorical play and provoking the pupils' active engagement through her rhetorical speech, using a nexus of dilemmatic questions and convincing arguments. Also, her rich paralinguistic characteristics and vivid bodily movements created an affective aesthetics throughout this episode.

8.3 THE CONTRIBUTION OF THE STUDY TO LITERATURE

The significance of the above findings can be mainly contextualised in three fields: (1) *virtue epistemology*, (2) *an ontology of good teaching* and (3) *teacher education*. Therefore, in the discussion that follows, a set of implications related to the philosophy of education and the practice of teaching will be illustrated.

8.3.1 Virtue Epistemology

This study, I would argue, demonstrates that virtues can spring from an emotional immersion in the experiential process of the art form of drama/theatre education and its play-driven framework. Thus, as a response to the critical question of virtue epistemology *'How can aretaic development be achieved in teaching?'* the study can suggest, in correlation with the artistic work of drama/theatre education, three fundamentals: *beauty*, *playfulness* and *the ensemble-based pedagogy*. These particular sources of emotion enabled each participant to form a wide personal ecology of virtuous dispositions that, in turn, through the influence of the artistic work, engendered the promotion of a diversity of 'social and work-related virtues' (Winston, 2013, p. 139).

The fact, however, that the essential inherent qualities of beauty – togetherness, pleasure and willingness – are those that had the most decisive role on the participants' virtuous dispositions, points towards the potentially significant impact of beauty on creating possibilities for aretaic development in teaching/learning spaces. We might accordingly propose beauty as an indispensable "aesthetic necessity" for the flourishing of the learners' virtues. In this regard, this finding boosts Murdoch's (1991) belief in beauty as an appropriate means for an education 'in the love of virtue' (p. 86).

8.3.2 Ontology of Good Teaching

Defining what is good teaching is certainly a philosophical matter that presupposes, as Biesta (2012) indicates, a clear vision of education as a teleological practice. In the context of this study, the notion of the ontology of good teaching is determined by the application of aretaic pedagogy, which aims at the learners' aretaic development and, simultaneously, premises the practice of the teacher's virtue ethics. Pragmatically, locating this theoretical frame of good teaching in drama/theatre education, as demonstrated by the findings of the study related both to the courses' ecology and the participants' pedagogy, can be achieved through the practice of one essential principle: *How teacher and learners build together a virtuous-dispositions-driven teaching/learning space for playing together.* It is an assumption that practically requires the merger of three key theatrical signs: *body*, *space* and *good-energy-driven emotions*.

The greatest advantage of the learning space within this framework is that it carries the potential to have a multidimensional affect upon the learners' aretaic development in relation to their personal identity. This is evidenced by the growth of the participants' virtues of the will and self-knowledge. Moreover, this possibility is affirmed within the participants' teaching practices of drama/theatre education, in which the shy pupils and the pupils with special needs demonstrated, according to the participants' commentaries, a more energetic involvement than in other subjects. In view of this therapeutic function, wherein the presence of 'bodies, emotions, place, time, sound, image, self-experience, history' are interwoven, the learning space, as suggested by Ellsworth (2005), can 'take us up to and sometimes across the boundaries of habit, recognition and socially constructed identities within ourselves … [and] between selves and others' (p. 55).

From the side of the teacher, the first key condition for the creation of a virtuous-dispositions-driven teaching/learning space, as proposed by the participants, is his/her love for drama/theatre education. The merit of this is decisive for, as evidenced, it is channeled in the teacher's pedagogy and artistry, affecting the quality of his/her performance in relation to the roles of playwright, director and actor. The embodiment of social virtues and the ethics of the beautiful is another significant aspect of the teacher's ethics that, as attested, can play a noticeable role in the enhancement of the pupils' sense of security and the pleasures of participation. Such a context of ethics, in Higgins' (2011) view, can 'be the *expression* of one's personal and deepest motivations' and makes 'the teacher struggle to be *self-ful*' (p. 2, italics original). On the other hand, it can offer the teacher, as Higgins further claims, the possibility for 'self-cultivation', which can eventually move 'closer to a humane, sustainable ethic of teaching' (ibid.).

8.3.3 Teacher Education

The contribution of this study to teacher education can be argued in terms of two crucial aspects of the participants'/student teachers' professional preparation. First, there is evidence that *the participants' aretaic development can be seen as a dialectic process between their personal aretaic development and professional aretaic development*. This is an important finding, because it reveals the possible influence of drama/theatre education on the growth of student teachers *as persons*, both ethically and intellectually. This chimes with Biesta's (2010, 2012, 2014) recent educational theory that student teachers' personal aretaic development should be included in the teleology of teacher education. Speaking of the future of teacher education, Biesta (2012) indicates the necessity for educating teachers as *'educationally wise person[s]'* (p. 18, italics original) and, therefore, problematises the notion of teaching as a practice of competences that, as he beholds, monopolises current educational discourse. The alternative thesis that he proposes emanates from an Aristotelian theoretical view and is built on the idea of *'formation of the person'* (ibid., p. 18). As he expounds:

> [T]eacher education is not about the acquisition of knowledge, skills and dispositions per se (qualification) nor about just doing as other teachers do (socialisation) but starts from the formation and transformation of the person, and it is only from there that questions about knowledge, skills and dispositions, about values and traditions, about competence and evidence come in, so to speak – *never the other way around.* What we are after in the formation of a person is educational wisdom, the ability to make wise educational judgments. Following Aristotle we can call this a virtue-based approach to teacher education. … we could say that what we are after here is for teacher students to become virtuous professionals (ibid., pp. 18-19, italics original).

As evidenced within this study, a "virtue-based approach to teacher education", applied in the field of drama/theatre education, facilitated the participants/student teachers’ understanding of the concept of virtue as an inherent, epistemological factor that can operate on two levels: as a good amplifier of the distinctive pedagogy of the field and, perhaps more importantly, as a prerequisite for virtue-based learning.

The second underlying finding, which bares witness to the significant role of the study in the participants’ professional training, is the cultivation of their artistry through drama/theatre education. *Teacher artistry* is, in essence, a notion that, as interpreted in the previous chapter (section 7.3.2) *is intrinsically associated with what the teacher is – as a person – and emanates from his/her ethical/pedagogical subjectivities and intellectual/poetical teaching capacities.* As a consequence of this perception, we might postulate the participants’ artistry as a virtuous practice that can be considered integral to Biesta’s (ibid.) recommendation for “educationally wise” teachers.

In addition, the importance of the promotion of the participants’ artistry might be further underlined by Bowell and Heap (2005). In their view, as argued in Chapter 3, it is essential for student teachers to be trained as teacher-artists, who must be prepared to manage both the pedagogical and artistic aspects of teaching the art of drama/theatre education. Thus, since the essential characteristic of the participants’ artistry was the device of a vivid play-driven process, this was the result of *the use of poetical approaches embedded in the ensemble-based pedagogy*. Within this pedagogical/artistic context, the participants employed *theatre semiotics and theatrical elements, in an attempt to produce a challenging environment that could excite the pupils’ creative responses.*

8.4 SUGGESTIONS FOR NEW POLICY AND FURTHER RESEARCH

Considering the positive implications of drama/theatre education in the participants' personal/professional aretaic development, it is reasonable to stress the need for a substantial amendment regarding the position of the courses of drama/theatre education in the student primary teachers' academic programme of my school. As referred to in Chapter 4, in section 4.4.2.1, contrary to the programme of pre-primary education, in which there is at least one compulsory course of drama/theatre education, in the programme of primary education both courses are optional. Given the findings of the study we can postulate that this policy is weak, provoking a key lacuna in the preparation of student primary teachers, who will possibly finish their study without having attended any of the courses. Both the participants' views upon the significance of the courses, as affirmed through the study (see also Appendix B), as well as the findings per se, would point towards the desirability for such attendance by student primary teachers and the application of a similar policy to that of the pre-primary programme.

This new policy would be feasible on the basis of different schemata. In particular, one possibility might be the transposition of one of the two courses from the speciliasitations of the Arts or Greek Language and its location in the two compulsory Arts courses: *Visual Arts in Primary School* (Edus 350) and *Music Education in Primary School* (Edus 361). From another perspective, the teaching of one of the drama/theatre education courses would be presumably more beneficial if it was combined with the courses of *Teaching Methodology*. In both instances, the second course of drama/theatre education would remain common to the specialisations of Arts and Greek Language. Proceeding to the materialisation of any of these proposals, the only considerable alteration in the students' academic programme would be the reduction of the courses of each specialisation from four to three courses.

Certainly, the case for this new policy might be even more robust if this research project could be applied more extensively in relation to the following questions:

- How did pupils evaluate the participants' teaching of drama/theatre education?
- What were the views/estimations of the mentors-teachers, in the classes of whom the participants taught their lessons of drama/theatre education?
- Whether and to what extent did the participants/student teachers apply their aretaic development – personal and professional – promoted within the drama/theatre education courses, in the teaching of other subject areas of the curriculum during their practicum?

However, these additional themes for research, in combination with the scope of this study, essentially connote the prospect of the conduct of new research studies, which should apparently be carried out under different research parameters, such as: questions, methods and contexts. Should the above questions be included in the current study then, due to the expected elongation of the processes of data collection and data analysis, two key factors of its performance would be necessarily altered. The large spectrum of research work would very probably demand a group of researchers and, also, a longer period of time.

8.5 EPILOGUE: PERSONAL REFLECTIONS ON TEACHING IN TEACHER EDUCATION

Finally, I have chosen to end with a brief argument on one crucial question: *What is the impact of the findings of this study on the widening of my theory of teaching in the* *context of teacher education?* This question is imperative, as I believe I had multiple opportunities for self-evaluation as a teacher through my threefold role as teacher, observer and researcher throughout this study. Consequently, within the frame of this question, I have clarified vague ideas and ordinary habits hidden within my teaching practices/approaches for which, beforehand, I had been unable to see the depth of their pedagogical merit. The process of answering this question can bring to light what Taylor (1989) points out, namely an 'essential link between identity and a kind of orientation', which allows the determination of 'what has meaning and importance … and what is trivial or secondary' (p. 263).

Hence, given the phenomena of personal and professional aretaic development of the participants through the courses of drama/theatre education, I have furthered my sense of the significance of the following three pedagogical premises.

- Good teaching presupposes conscious and explicit theoretical/philosophical knowledge of what is teaching, a knowledge that is transformed into epistemological practices.
- The necessary epistemological conditions that can awaken student teachers' learning depend on the synergy of the use of space, body, mind and virtuous dispositions, given that these four factors are those that shape what is teaching as a social/human practice.
- When beauty and artistry are inherently intertwined in the teaching space, student teachers can empirically conceive their implications in both the performance and process of teaching. For them, the combination of both these qualities is a precondition for gaining insights into emotional and qualitative issues of teaching. It is possible that, in this light, they themselves

might feel confident to employ teaching approaches, both embodied and embedded in sentimental energy and poetical activation.

Conceptualising teaching in these terms signifies the wish that we desire our new teachers to comprehend teaching as an aretaic practice, founded in both pedagogical science and artistry. This notion, as strongly demonstrated by the results of this study, can fill the student teachers' mind with purpose, passion and hope. Ultimately, in so doing, we might re-position 'the human heart that is … the source of good teaching' (Palmer, 1998, p. 3) at the centre of its practice.

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APPENDIX A: Excerpts From the Participants' Reflective Diaries

Maria: 10th Reflective diary, 10.1.2013

After all the groups performed their pieces, we sat in a circle and shared our emotions, as well as the positive and negative points of our performances. One idea that arises from our discussion is that the self can go beyond its limits! We can do a thousand things that we think we cannot manage! It demands drive, perseverance, love for what you do, and optimism! Then, you can see a different ego.

Our team did very well. We each did our best. I think I'm happy with myself and I tried to offer pleasure and emotion in our performance. ... I really enjoyed it! It was more than magic! ...

All this effort, work and persistence helped me learn what I can do! I discovered many aspects of myself and understood better my fellow students! Finishing this course I will have only positive memories, because I learnt new things that I can apply to my everyday life. It was also an experience that doesn't end here! …

In the context of Theatre Education and Theatrical Play, students expand their imaginations and learn to communicate with greater energy. … They can work creatively, respectfully and cheerfully. … The imagination helps you think beyond what is real. If student teachers take this course seriously, I think they will be able to help their pupils meet their potential and love what they do!

Philia: 6th Reflective diary, 18.11.2012

This session managed to prove the importance and timelessness of this epic. Although written thousands of years ago, it is so recent. The human mind doesn’t change, no matter how many years pass. For instance, the dilemmas of a man after being lured by a woman’s charming beauty, the constant concern for our honour and dignity, the constant conflict between reason and feeling. All these together form the world of our mind. Sometimes, they are issues that lead humans to despair and often to wrong decisions and paranoia. …

Finally, I am thinking that if drama can act as an exploration of an event, a story and a human condition, then it can also work as psychoanalysis for the self. If true, what can I say … we found our cure!

Maria-Eva: 3rd Reflective diary, 16.10.2012

Teaching through Theatre Education, the teacher has the potential to teach pupils the relation of the school with the wider social environment. Pupils can improve their expressiveness and discover creative ways to communicate. They can understand human relationships and their problems. …

Theatre Education and Theatrical Play gives the opportunity to become both actor and spectator. You are free to do whatever you have in mind, and you can improvise because you are not obliged to follow a particular script. …

Today, in the workshop, we had very creative activities. … We were invited as pairs to have an improvised conversation that was based on a question related to the script. Examining the case of the woman, we talked and said whatever we believed regarding her decisions and their consequences. We discussed what would happen later in her life. In the end, when we had to explain her decisions, I personally said I would behave as the woman in the story, because if these people really did have someone injured with them, then I would feel bad if I didn't help. Applying the technique of the conscience alley, within the path of consciousness each had a different point of view, which was great for listening to what the rest of my fellow students were saying, I understood that there are so many different opinions concerning one subject.

Odysseas: 7th Reflective diary, 26.11.2012

How should one learn to agree or disagree with others on various issues?

Is this something we can learn? Does our society allow us to disagree? Does your level of education not allow you to disagree? Is there the potential just to agree so as not to offend anyone and, consequently, do you suffer for having agreed?

Do I agree so that I won't lose the benefits of my supposed friendship?

Do I agree because you are older than me?

Do I agree because you have a superior position to me?

Do I agree to avoid confronting any consequences?

Do I agree with you because I am afraid of the truth?

Do I agree with you because I am too shy to disagree with you?

Do I agree with you due to political conditions or obligations?

So, in many cases, we may proceed to an agreement that we essentially don’t endorse. This happens because there is a gap of communication between us and, even more, because there is a lack of honesty between us. Or perhaps, we are pressured.

If you do have the courage to say, “No, I don’t agree”, will you, I wonder, suffer as a result of it?

Will you lose your job, or your life even?

Will you end your friendship?

Will you go on adventures?

Yes, there are people who will greatly appreciate your discord. You have to present your opinions with strong arguments. Also, when you don’t agree with something and you express it, logically, it should be accepted by the other side, since we live in a democratic environment.

So, for democratic teachers at a democratic school, it is essential to listen to the “voice” of their pupils or colleagues. … However, a lot of people prefer to be quiet, remaining uninvolved in an event by neither agreeing nor disagreeing. But will this society progress with people who want to be in peace?

Stefanos: 8th Reflective diary, 18.12.2012

Drama is not easy. In drama, it is important to learn to meander, to be able to bring children back to the work and to control the class in a magical way, as a cheerful person.

The way the story was narrated by Eleni was extremely good. There were, undoubtedly, perfect features beyond the tone of her voice, her articulation and the intensity in the voice, which were incredible. The whole process happened in the following way. She made 3 groups, then took a pair of maracas and told us that once she rattled one of the maracas, group 1 would have to get up and do whatever she was narrating. When she would shake both maracas, group 1 should sit. By extending her hands in conjunction with the affirmative nod of her head, group 1 should repeat the words she would narrate. When group 1 sat, group 2 stood up and continued to improvise.

Constantinos: 4th Reflective diary, 29.10.2012

I start to realise that the teacher, through drama, can effortlessly grasp the attention of students. …

For me, I noticed that I, too, could become like the rest of my fellow students. Ever since I was a primary pupil, when there would be school ceremonies, I never wanted to take part, as I was shy. I sometimes even cried and wanted to get off the stage.

But now I see how wrong I was. …

As regards my fellow students, I can see that they each demonstrate a change through the way they work. I believe that we all learn something, perhaps, some more than others, but we definitely improve. We are not all on the same level, as some students have taken theatre classes before, whereas others haven't; however, I see progress in all!

APPENDIX B: The Participants' Views on the Position of the Drama/theatre Education Courses Within their Academic Programme

Case 1: Constantinos

A: Constantinos, what is your opinion on drama being in the Arts specialisation?

C: I think that drama should be a compulsory course, because as I believe it is a course which can help you change the opinion of yourself. There have been major changes in me within the course. My attitude towards the children has changed a lot. It helps student teachers; I can't describe it.

A: I see. If the course were compulsory where would you place it in the academic programme, Constantinos?

C: I would certainly add it to Language, Mathematics, teaching methods, with the most important, as well as with School Experience (2nd Interview, 29.1.2013).

…

A: Nice! We're towards the end, Constantinos. Would you like to add a last comment?

C: I loved drama. I also liked research. … And I believe that drama is a good tool for teaching. If drama becomes a compulsory course, it will help student teachers a lot. It's not a course that you have to study for day and night. It's pleasant and interesting and you learn through what you do and not through a book (3rd Interview, 26.6.2013).

Case 2: Philia

P: Drama is a course that can actually answer questions about life and our self. It is necessary for our field of study, I think. In a practical way, it showed us how to behave in a classroom, how to teach beyond books and theories. That's why I consider it different and very important.

A: As a student teacher you attended this course because you specialise in the Arts. What do you think about this regulation?

P: I think it is one of the courses that should be made a requisite. I've seen great teachers with years of experience in schools who try to and want to teach drama. But what they ultimately do is not really drama. … I would like to suggest that this course should be mandatory at university. Furthermore, beyond this, I believe that educators at schools within seminars by the Ministry of Education should somehow be informed about what drama is (2nd Interview, 30.1.2013).

Case 3: Stephanos

S: I don't think it should be an optional course. I realised that my fellow student pre-primary teachers, who had already been taught the other course of Theatre Education, had the qualities to cope with the particular way of teaching. This way is the most familiar to the children. You must have these qualities as a teacher. I believe that all teachers should go through this specific course. … Drama generally changed me as a student, how I view university, and also as a future educator.

A: Where do you suggest Drama Education should be?

S: Do you mean in which category?

A: Yes, we could think about it in that way, too.

S: Yes, it could be together with the methodology courses (2nd Interview, 30.1.2013).

Case 4: Maria-Eva

A: As you know, Theatre Education and Theatrical Play is not a mandatory course, it is optional and only teachers specialising in Language can take it. Would you like to make a comment about this?

M: I find it appropriate that it is included in the Language specialisation. I think it relates both to language and to the Arts. Having taken the course, I understand that it would be beneficial if it were mandatory, because it really helps the teachers' methodology. The course helps you become open and be direct … with your students. So, yes, it would be great if it were mandatory. Personally, It really helped me and I wouldn't change it for another course now (2nd Interview, 26.1.2013).

Case 5: Maria

A: Maria, as you know, Theatre Education and Theatrical Play is a course that belongs to Language specialisation. Would you like to comment on that?

M: Now that I am reaching towards the end of the course and, also, as the cycle of my studies comes to an end, I would really prefer this course to be a requisite rather than an optional course. Personally, it gave me the chance to learn a lot of things and it might offer the opportunity to other students to discover what theatre education is.

You can definitely read the title and think, okay, it's a theory course or that it's simply a theatre course. But it's different to actually experience it, to sense it and to confront yourself within it. I would prefer that it were a mandatory course.

A: I see.

M: Because theatre education is not only language. It's history, religion, it can be taught in combination with all lessons. It can be integrated in all, even in physical education (2nd Interview, 26.1.2013).

Case 6: Odysseas

A: What's your opinion concerning Theatre Education and Theatrical Play belonging in Language specialisation, Odysseas?

O: I believe it should be compulsory so that all students have the opportunity to take the course and see how beautiful it is and how many things there are to learn. The most important thing is the experience you can have. I think the course should be mandatory. It's a pity it is offered as a course in Language specialisation.

…

O: If you don't have the experience of this course, it's not easy to use theatre education in your teaching. Because I had taken the course, I was able to combine my lessons with theatre education during my school experience. Also, for other university courses, I designed lesson plans based on theatre education (2nd Interview, 29.1.2013).

APPENDIX C: Fragments From the 3rd Interview on the Participants' Teaching Practices at Primary School

Case 1: Philia

A: Did you enjoy the drama lesson that you taught? How did you experience it?

P: Um, I'm in a position to say that I liked it. I was expecting more things to go wrong but in the end it went fine. It flowed well, thankfully. Though it could certainly have run even better. But I think it was a pretty good drama lesson. Yes, besides my own satisfaction, I felt like I managed to teach drama and I think that of all the lessons of my school experience, this one won them over. I exceeded my limits that day.

…

A: Philia, I would like to ask something that we might have left behind earlier. When you were in the role of the prince, you were actually in the two roles, of the teacher and the prince. Was this difficult for you?

P: My narrative wasn't challenging for me at all, because I had cleared up in my head from beforehand when I would be a prince and when I would be a teacher asking pupils' opinions. Later, during circular drama, I forgot my dual role. Specifically, I forgot my role as a prince. …

…

P: I think alertness is a virtue. A few things went wrong with a couple of children, during the introductory play, and it was the beginning of drama. At the beginning I wanted some time to gain confidence in order to be able, later, to guide the flow of the drama. But something went wrong and I just had to think of something to correct the mistake.

…

A: Philia, do you think that the drama course helped you in School Experience? I mean did you apply characteristics of drama to other lessons you taught?

P: Yes, my personality has changed. Um, I have taken some factors and virtues that drama requires and I apply them to my other courses. This made my pupils more committed.

A: Could you mention some examples?

P: The element of vigilance, the tone of voice, the way the body communicates, how to motivate children.

A: All these are very important. Is there any other factor you would like to mention?

P: When I designed the lesson plans for other areas of the curriculum, not for drama, I had put the activities of lessons in my head as episodes; this made the organisation of my lesson plans easier. I'm aware now that teachers work as directors and so I can define teaching as a performance, whereby the children are both actors and spectators.

A: And why is this performance happening?

P: Teaching touches something beyond the mind. It touches the mind and, also, the soul. It aims at educating the soul and this can occur through a theatrical performance too. It can give messages to the spectator and the actor, at once. … (Smiling) And what doesn't teaching offer, at last? Directing is related to psychology. I believe that for someone to be a sensitive, empathetic, sweet and communicative teacher, he/she needs to be in tune with children's psychology and people's psychology, in general (8.7.2013).

Case 2: Constantinos

C: I see the degree of difficulty involved in drama, but it's more fun. I think that when you learn to prepare drama lessons, it's easier to succeed as a teacher. It's one of the most delightful ways to teach.

A: What are the reasons for the difficulties?

C: Well, you don't have a book in front of you. You have children and you don't know what can happen. You have an outline for a lesson but what follows can change your plan.

A: So, drama is unforeseeable.

C: The other reason is what we referred to earlier, you need to be expressive. If you aren't expressive, I think you aren't doing anything important. Pupils will react differently if they see you in a role, trying to be a good actor. (Smiling) You need ample time to prepare. Um, what else? You have to be alert at all times so that the children don't get out of hand.

…

A: (Watching the video) That's a beautiful moment when these two girls go from one "cage" into the other "cage"…

C: Yes, they're in a collective role.

A: What do the children do at the end of their show?

C: They are shy. Although they worked hard, in the end they were shy. Maybe because they were being recorded, they didn't come closer to the audience?

A: Eleni isn't shy.

C: Yes.

A: And this girl?

C: That's Antigone. She usually just sits in class without participating. But during drama, she participated well.

A: Did she work hard?

C: Yes.

A: How would you, Constantinos, assist the children, at this stage, so that they could wrap up their performance better?

C: Yes, the issue about instructions that I mentioned earlier. In some cases, my instructions were incomplete. I guess, on my part, there could have been more preparation and attentiveness. Some children stand in front and others behind. I didn't accurately describe how they ought to end their performance (26.6.2013).

Case 3: Stephanos

S: After the 1st activity, the game with the balls, the children began to open up more and to express their opinions more freely. I think this is the central feature in drama, that the pupil should feel comfortable, as well as the teacher. Children started to express themselves and were not trying to conceal anything or to impress anyone. They were real and helped me more than I could help myself. Em, in terms of motivating them, since I wasn't at school every day with them like Odysseas, I can say that these children inspired me.

A: I see. Stephanos, which factors helped the children respond better after the 1st activity, as you said?

S: I think that drama by its very nature is a little more unusual, in the good sense of that word. … You help children escape a little from restrictions, to be carefree, and yet, drama is friendlier. They understand that drama is very fitting to their environment of play and joy. Maybe I just didn't give clear instructions at first.

…

S: The drama teacher must certainly be able to bring the children back to the structure of the lesson without telling them off, in a way that the children won't notice that the teacher has done so. … Let's say I'm teaching mathematics and the lesson is coming to an end and they must at that moment pay attention to me, so I announce, "Children, pay attention, we have something very important to say now!" In drama, there shouldn't be, "Children, pay attention!" (13.6.2013).

Case 4: Odysseas

A: Is, in your opinion, Odysseas, the attitude of the drama education teacher a very important factor?

O: When teaching theatre education, if you bring your problems into the classroom, nothing positive will come out of it, because whatever you feel you pass on to the children. I believe that however you perform in the classroom, children will respond accordingly. If you're excited, the children will be. If you are not very spirited in the classroom, I think you won't have the best results. The children will be easily bored.

A: Does that apply to all lessons, do you think?

O: Yes, but I think for other lessons, when you teach Greek, Mathematics, etc. it doesn't really matter how you are. For theatre education it is more evident, because you have experiential things to do with the children, you have to be with them, there, entirely. You have things to experience with them. You are certainly with them in other lessons, too, but for theatre education, how you are has more of an impact.

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A: What would you change in your lesson, if you were to do it again?

O: I would definitely change the beginning of the course, if I was to teach it again, and things related to my expression.

…

O: Basically, when I was taking the course on Theatre Education, we learnt so many lovely things, as if we were children. I always remember our experiential workshops. We were part of a group, talking, saying, "I'll do this", "I want to stand there", "I'll say this or that", "I'll play this or that role". I was, personally, anxious afterwards, as to how and what my group would prepare, how it would seem to others, whether they would like it, if I were good, etc. You learn all these. Based on everything I had learnt, I wanted my pupils to feel the same way I felt during the course (7.6.2013).

Case 5: Maria

A: (Watching the video) What would you say about yourself in this moment, why you are lifting the ears of the elephant?

M: I was showing that we were playing… Theatre education is very playful.

A: Do you think your playful spirit influenced the children?

M: I show them that I am there with them in the classroom, and I think the children also expressed their wish to play after. I tried to create an environment of curiosity and suspense. I tried to make the children wonder what this letter could say? What might Elmer be hiding?

A: How were your movements here? What were you doing?

M: They were slow and gentle. I was going to open the letter and see, "what could be happening"? This whole process creates an atmosphere of mystery and suspense.

…

A: What input could improve in this particular episode?

M: I think I lose my pupils a little bit here.

A: Why do you think that happened?

M: I should have given the instructions differently. To explain them better before giving out the picture cards. I could also sit rather than stand on top of their heads.

A: How about the material that was used?

M: Yes, there should have been more boxes of markers so as to avoid all the children gathering at the same spot. As we can see from the picture cards, the words aren't legible because the markers were bad quality.

A: Did you explain to them what to do before they started to call out words?

M: No. This was one of the lesson's episodes when I felt that the setting of the classroom wasn't at its best.

…

M: Hmm, teaching for me is, essentially, something that should be live.

A: Do you remember your drawing from the previous stage regarding what is teaching?

M: Yes, yes. Basically (laughing) it was a cauldron of assorted smells. From what I understand, in teaching you need to have the right attitude and mood since together they aim at offering an outcome. That is the practice of teaching, itself. That's how I now define teaching. At least, that's how I experienced this from Theatre Education. That is teaching. I offered my pupils the opportunity to develop attitudes.

A: Maria, could you explain further the idea you just mentioned?

M: Yes. Opportunities should be made so that students can foster their attitudes and voices that otherwise remain masked. This is the most important aspect of theatre education. We all have this ability to change ourselves and, of course, pupils too (6.6.2013).

Case 6: Maria-Eva

A: Maria-Eva, can you mention some activities you believe assisted pupils in their language development?

M: Yes, the activity during the meeting with the mayor and officials. They got involved in the process of thinking and discussing their opinion with other children, as well as listening to other children's opinions. In this activity, there was communication between the students and myself. In the following activity, the communication was between the children. They discussed what they would say to the giant when they visited him. For the next activity, where the children would visit the giant, they developed their oral skills. All children had the chance to speak. Beside language development, in the 5th activity, children expanded their imagination and teamwork, since they would cooperate in performing a scene for the giant's birthday.

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A: Could you define teaching, now, through Theatre Education, Maria-Eva?

M: Bearing in mind that teaching demands imagination, creativity and activity, I understand that all these aim to advance the ethics of pupils. There is freedom in teaching so that pupils are able to openly express their opinions. Through teaching, children discover themselves and this gives them joy (25.6.2013).